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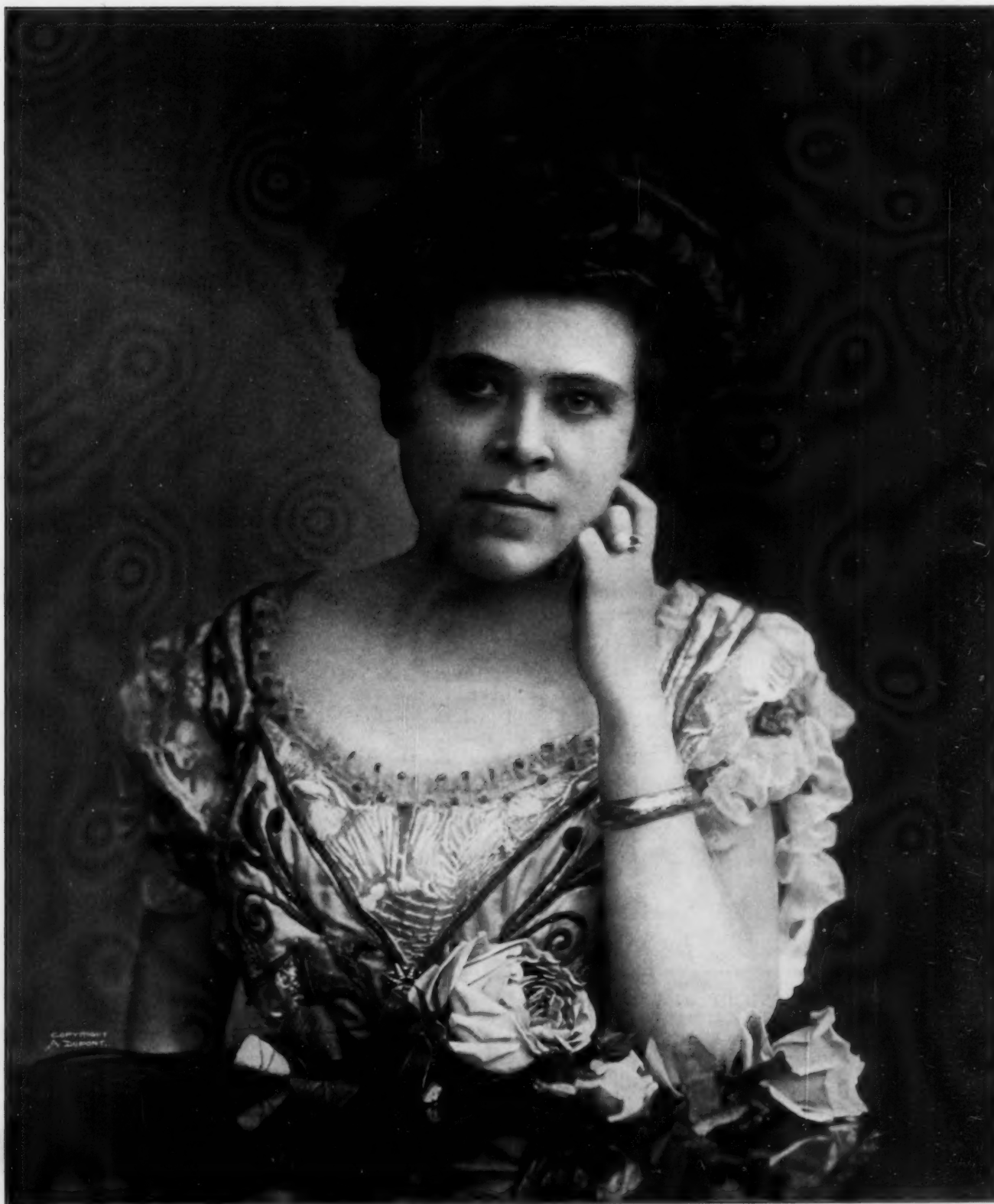
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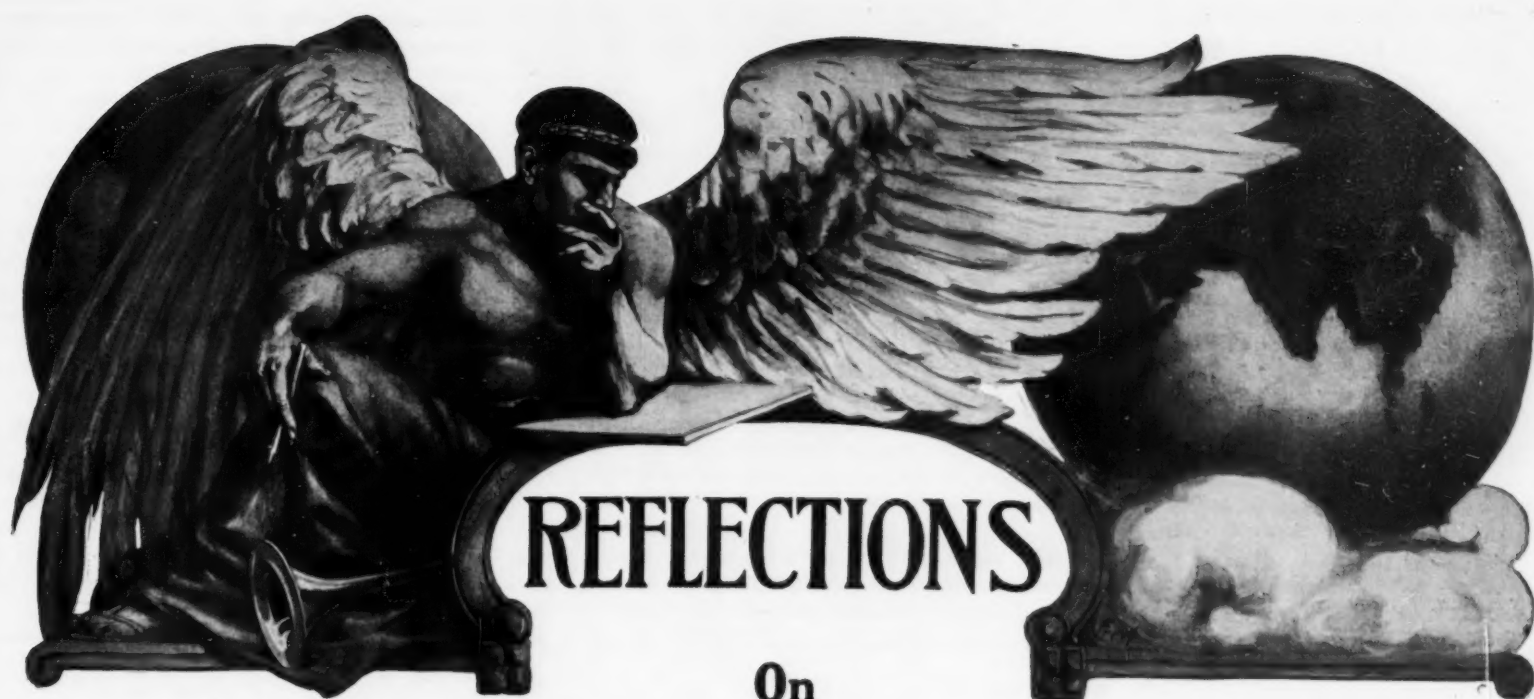
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On BUSINESS AND PIANO PLAYING.

THERE are many reasons for not doing business, but there is no reason for doing business. Business comes from outward impulse. Doing no business is a negative condition brought about by positive action. Business must be done; it is a part of the economy of life. No business need not be done. We can insist upon not doing business. We cannot insist upon doing business because we cannot control the general conditions that underlie business. We can retire from business. We cannot retire into business. People frequently get all this mixed, but it is as clear as turtle soup if you know it. For these reasons panics are panics; that is, they really exist outside of the mind. Business ceases, and when business ceases we cannot do business, because, as I said, business comes from an outward impulse, and we may be a part of that impulse, but only a very infinitesimal part at that.

The piano business is like all other lines of business, only even more subject to the laws I have tried to explain than any other business, because the piano business is not necessary for or to business. Even if all the piano business would cease and no more pianos were made and all stores where pianos are sold were to close up or down, it would not create a ripple in the industrial, commercial or financial worlds—why not? Because the piano business is not necessary for business generally. It is only a small part of a small section of the industrial establishment. Say it belongs to the Division of Wood Works or works produced out of wood. Why, it is only a very small part of that Grand Division. The wood used in railway cars is a bigger business than the piano business. Window frames are a bigger business—much greater. Even toothpicks represent quite a big wood work section. Put it into the Division of Instruments. Well, there are Surgical Instruments, Astronomical Instruments, Military Instruments, Ship Instruments, Watches, Clocks and other Instruments of Precision—each of these being a greater industry than Musical Instruments.

Therefore the piano business is not necessary for or to business and therefore it creates no impression on general business and therefore it is easy to get into it and darned hard, after once one is in it, to get out of it, and get into business which is business.

Therefore also there are in the piano business so few great business concerns of small caliber, as they necessarily must be in that field.

Therefore it is quite a big thing to do big things in the little big piano business.

Therefore when a man accomplishes something in the piano business that is so significant that the business world learns of it that particular man must be scheduled as a piano genius and that is what he is. It is generally conceded that if he does a big thing in the piano business, such a big thing as I speak of, he is looked upon as an individual who could or might have done much greater things in business itself.

Hence, nil desperandum. Let us never despair. Let us rather

make up our piano minds to do something and the first thing we want to do, right now, is to appreciate principle. If any thing is lacking in the piano trade it is principle, because piano concerns are imitative in their acts. What one piano concern did twenty-eight years ago another piano concern will do twenty-eight years hence because the other concern did it twenty-eight years ago. Let us get away from that as quickly as we can and do things because WE do them, and not because some dead or living piano man did it.

For Instance.

Because piano houses put up their good money to bring pianists from Europe years ago and trained them so that, after they had made an American reputation, they could sell themselves to other piano manufacturers at a higher price and thus vitiate the work they were paid to do by the first piano manufacturer—because that happened years ago we keep it up today.

And to tell the truth, IT NEVER PAID AFTER ALL.

All this chin music about the vast benefits that came to Steinway and Chickering and Knabe and Weber—it is all in my eye, because I cannot see it. These people made money because they made pianos that brought the price, ON MERIT. Every pianist on God's green or green goods earth can come to America next season and every one could play a certain piano, a piano without merit, which ever it might be, and the piano manufacturer would get no benefit out of it if the testimonials reached from here to Mars and back and could be read at night thrown against the firmament by a calcium that would make each letter as big as Pieman Pill thinks his brains are. You don't want anything bigger than that, do you? No. The piano must have the merit. And yet, leaving this fundamental principle entirely as discarded, the piano manufacturers, imitatively, one following the other, send to Europe to bring pianists or musicians here, and after putting them into training at their own expense, deliver them with the increment of the reputation they, the manufacturers, paid for, over to their own competitors—because other piano manufacturers, years ago, did it. What an error!

Do you, any of you, really believe that all this counter-agitation on the piano playing proposition by foreigners means business? Where are the results of the past? Let us be honest again; it feels good. Where are the millions made by the piano manufacturers who boomed these foreign pianists at their own expense? Where is the actual result?

Just look at Kimball. Any foreign pianist cost charged up against those profits that were made without the foreign pianist? Kranich & Bach! Any money spent on that game? And yet millions made, and right there now too! Think of H. D. Cable and his house right here now. How was it done? Foreign pianist expenditures so that the pianist could deliver the Cable assets to competitors? You bet not. There would have been no mil-

lions there when he died—at fifty-one only—had such a course been pursued. And we, all of us in the piano business, know that some mighty poor pianos, poor in construction and poor in tonal results, are played throughout this country by renowned pianists from Europe, paid to do it, after other piano manufacturers, making good pianos, had first paid out their good money, to firmly establish the reputation of these European prestidigitateurs.

Very naturally it will be said that if this is the universal practice, if this is generally understood and if it is a custom, then all the piano manufacturers engaged in this scheme run average chances and average on the result, one a little more and one a little less; yes, but that does not efface the total loss represented in the destruction of expected values. What becomes of the testimonials? Why, they are mutually destroyed by friction. If one piano manufacturer shows a testimonial and another shows a testimonial having the same signature, and still another one with the same signature, ALL THESE TESTIMONIALS costing thousands upon thousands of dollars ARE OF NO VALUE. And that is all there is to this old game, a game that carries no further prospect of gain.

The pianists themselves are not to be blamed; not at all. They sell themselves to the highest bidder each time, and that has become so well understood in Europe now that pianists are there in constant training for the American race—that is, to help in this general scheme to fool the American race. They are not going to retire voluntarily from a field of money making, the only field offering lucrative returns and making piano playing in America by European pianists a regular business. They in reality must be praised and imitated, as, for them, the system has its value, and its value, by reflex action, in Europe also. Art has nothing to do with it except that it offers the excuse for the business and puts it into an atmosphere that blinds the public as to the real issue involved. And besides this there are all kinds of American collateral interests constantly at work aiding and abetting the scheme and helping it along; such, for instance, as the music and music trade press, which secures special advertising when these piano agents come over here to exploit our pianos. And outside of this paper no music paper can dare to make an issue of this or antagonize the project by exposing the whole situation constantly, as we do.

Daylight Ahead.

There are, however, signs to be seen that indicate that the game is nearing its conclusion. For instance, Steinway & Sons are through with it. No more will that house interfere with the business of the music bureaus by engaging pianists in Europe or by becoming musical agents. If pianists coming here to play wish to play Steinway pianos they can, through their agents, make arrangements for the use of the Steinway, provided the firm is of the opinion that the artist has the caliber to do justice to the instrument.

Chickering & Sons, who retired from the bidding

for pianists long ago, will not even furnish their grands for any extended tour unless paid for.

Next year, after contracts have been concluded, the Knabe house will be pleased to deal with agents to supply the Knabe grand, provided the pianist has not been on sale in this country before; he must have been identified only with the Knabe piano.

But one of the most hopeful signs is the determination of Harold Bauer, now one of the best attractions in recitals and concerts, not to make any arrangements with any piano manufacturer whatsoever, but to present his appeal directly to the American people, selecting the piano of his choice and assuming the full responsibility of his tour outside of the mere cost of piano transportation.

There was nothing remarkable about the delivery of testimonials recommending the Weber piano on the part of Rosenthal and of Paderewski, for everybody knew in advance that these pianists, engaged by the Weber house to play its pianos, were morally bound to give testimonials after the conclusion of the tours, and everybody knew that these testimonials would be favorable. It only aggra-

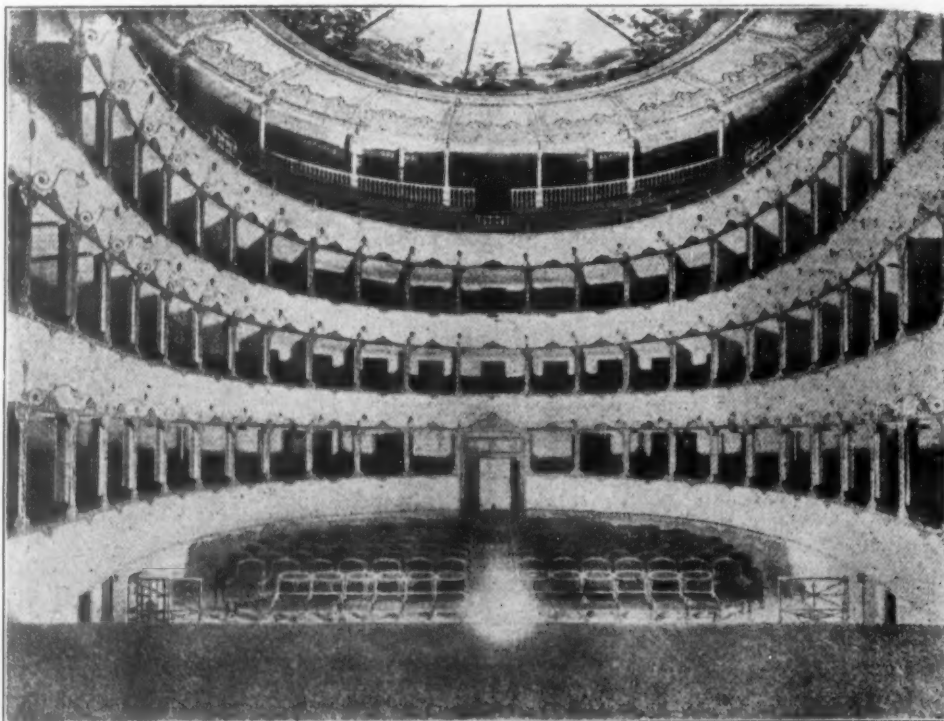
pianos are sold. They do not encourage here where they are supposed to look for the future of their piano trade.

Between these upper and nether millstones the practice of the piano in America may as well be relinquished and very soon the manufacturers will inevitably feel this in their own finances. It would be insane to believe for a moment that the high grade piano industry in this country can flourish. Such a thought cannot be tolerated by a sane intelligence, by any equipoised mind. No American pianist or student, finding no encouragement for himself under the old and still prevailing system, will continue his studies. Every one studying the piano seriously will gradually realize that there is no use wasting time in such apparent nonsensical pursuit, a pursuit offering no future.

Thus the piano will have to go and with it also will go the European traveling piano agent, for as the business must gradually drift into desuetude there will be no reason for European pianists to come here. They will have no audiences. Many of them have mighty small audiences even now.

This last tour of Paderewski was the finishing

touch of the whole scheme anyway, for if that kind of a maneuver could pass muster in any nation and not bring in its wake a feeling of disgust, the nation would be without self respect. Not that Paderewski should in any way be criticised for trying to make all the money possible in the one country where the great opportunity presents itself. He is merely following a destiny and cannot avoid what he is doing because of the tremendous impact of correlated forces, such, for instance, as an attractive personality operating upon a susceptible and non-reflecting people who are fed and who live upon sensationalism; and here I do not even refer to his playing, I refer merely to the sensationalism of his public exploitation. The limited few who have the judicious mind grieve at such exhibitions, but they



INTERIOR OF THE NEW OPERA HOUSE IN THE SMALL CITY OF UDINE, ITALY.

vated the case more because of the fact of the publicity in advance regarding the method of doing these things. It is all strictly business on all sides and because it is strictly business, all the influence and power of such testimonials is lost to all piano manufacturers.

Americans Out of It.

There is no use for Americans to study piano at all under such circumstances. On one side stands the Aeolian Company constantly through its advertisements driving it into the minds of the people that the piano is a superannuated instrument now superseded by the Pianola; that the piano is useless; the Pianola useful because any one can play it, student of playing or not.

On the other side stand the piano manufacturers, refusing to encourage the study of the piano here because it offers no field, as they go to Europe to hire pianists to play their pianos. Every one studying piano here to exploit himself or herself at home may as well abandon the idea, for the very piano manufacturers who are limited to the home market through our high protective, prohibitive tariff encourage piano playing in Europe where none of their

are not the ones who fill the box office treasury. Hence Paderewski himself is not under the fire of criticism; the people who support such schemes and who are inevitably the final victims are responsible, and because they are responsible they must suffer for their sins as that good, old, solid book of philosophy, the Bible, tells us; which means that similar things happened under different phases thousands and thousands of years ago with nations whose names history has neglected.

Very naturally now a testimonial on any piano can have no value whatsoever. When Paderewski says in one testimonial as he does: "I play the Erard wherever obtainable," it means as little as when he called the Steinway the greatest piano product, or any other piano anything else, good or bad. To Erards and to Steinways these testimonials are worthless and so are all other testimonials, and so must all testimonials of any or all pianists be considered just so much waste paper, and for this reason I say the whole system has reached its final period of decay.

Even as advertising novelties, the piano testimonials are at last useless. They can have no value for the Aeolians, who proclaim the piano useless, and after the Aeolian has secured testimonials from

Rosenthal and Paderewski on a product the concern proclaims useless, how can other piano manufacturers try to use testimonials written by pianists who have given them to various piano firms whose product the Aeolian, in publishing similar testimonials, proclaim in the public press to be useless?

The more piano testimonials piano houses publish to advocate the artistic value of their instruments, the more will the Aeolian advertise Rosenthal and Paderewski's testimonials on their own "useless" pianos in order to induce the public to purchase Aeolian "useful" Pianolas, and thus will fate finally finish the whole fake. BLUMENBERG.

Abell Musicales in Berlin.

(From the Berlin Continental Times, May 9.)

Practically the entire musical fraternity of Berlin assembled on Sunday at the home of Arthur M. Abell, representative for Germany of THE MUSICAL COURIER, to be present at what was probably the finest informal musicale that has been given in the American colony. About 150 guests were present, including prominent members of the American colony besides the musical celebrities. First and foremost, however, the occasion was a social reunion of the musical intellect of Berlin.

The program opened with a selection by the Boston Quartet. The four singers—Marshall Pease, second tenor; Bernard Knowles, baritone; Webster Norcross, bass, and Alexander Hoffken, first tenor—gave "Lull Me to Sleep, Ye Winds" (words by Longfellow, music by Kidner) with fine effect. The work of the Quartet was received with unusual enthusiasm. Vigorously sustained applause as usual followed Alexander Heinemann's contributions, which consisted of Hermann's "Three Wanderers" and Schumann's "Die beiden Musketiere." Two selections were also rendered by Mai Kalna (Mrs. Norcross), who gave "Dich theure Halle" and a selection from the "Walküre."

The climax of the program was reached when three remarkable Italian-American prodigy children were introduced. Their program was: Invention, Bach, and etude. Czerny, Robert Berlino (aged six); invention, Bach, Clarence Berlino (aged four); trio played by the children Berlino, Clarence (violin), Robert (cello) and David (piano); concerto in G major, first movement, Beethoven, David Berlino (aged ten). Accompaniment played by Alberto Jonas.

While the developed talent of the two younger children created astonishment, the undeniable genius of the pianist of ten, "unheimlich" as it was generally felt to be, called forth still greater interest. Mature artists crowded round the piano, apparently really awestruck as the child of ten gave his masterly rendering of the Beethoven music. The three Berlino children have already played at the Imperial Palace here, where they delighted both the Kaiser and Kaiserin.

Before the last guests left late in the evening a flashlight photograph was taken of a numerous group of well known artists, the center of the picture being occupied by the four prodigies present, including Pepito Arriola.

Among the guests were Alexander Heinemann, Prof. Gustav Eberlein, Etelka Gerster, Prof. Ludwig Pietsch, Fredrik Lamond, Joseph Lhévinne and Mrs. Lhévinne, Alexander Petschnikoff, Martinus Sieveking, Theodore and Mrs. Spiering, Alberto Jonas, Elsa Ruegger, Prof. Carl Schleich, Prof. Max Rabes, Professor Lamperti and Mrs. Lamperti, Prof. Franz Emerich, Georg Fergusson, Cornelia Rider-Possart, Regierungsrat Dr. Possart, Mai Kalna, Webster Norcross, Mrs. Godowsky, Mrs. Budoni, Maria Ipes Speet, Mme. Gustav Holländer, Mme. Xaver Scharwenka and two daughters, Mr. and Mrs. Theodore Bohlmann, Anton Hekking, Ida Heidler, Hermann Bachmann, Concert-director Liebling and Mrs. Liebling, Concertdirector Leonard and Mrs. Leonard, Kapellmeister Gottlieb, Kapellmeister Richard Lowe, Professor and Madame Lurig, Madame Sacerdoti, Madame Kirsinger, Albert Friedenthal, Herr von Koerber, Captain Pietsch and Fräulein Pietsch, Dr. and Mrs. George Watson, Edgar Stillman-Kelley, Baroness Hermine von Preuschen, Countess Malvasia, Baroness von Horst, Miss Partello, Mme. Walter Chonians, Marshall Pease, Essay Barbas, Fritz Masbach, Paul Elgers, Madame Robitschek, Madame Arriola and Madame Berlino, Emmy von Linnsingen, Mrs. Lewis Avery-North, Mme. Bolz Neitzel, Mr. and Mrs. Lachmund, Mr. Vickery, Mr. and Mrs. William Dreher, Dr. Shaw, Prof. and Mme. William Altmann, Moritz Coschell, Boris Loutzky, Wolfgang Kronsbein, Madame Kronsbein, Dr. Friedmann, Fräulein von Noshumb, Prof. Michael Press, Vera Press Maurina, Concertmeister Press, Herr Aders, Herr Pettinger and Frau, Madame Lafont-Helbling, Mr. and Miss Griswold, Mr. Aronson, Mrs. and Miss Fuchs, Mrs. Aubi Pearle, Otto Meyer, Mr. Hendricks, Von Skibintzky, Fräulein Zedeler, Dr. Friedmann, Miss Rich, Mr. Eylau, Mrs. and Miss Parks, Mrs. Phipps-Miller, Mrs. Bernard Goldsmith, Miss McElwee.



Smith's Cramer Edition.

A few weeks ago occurred the fiftieth anniversary of the death of J. B. Cramer, whose 100 piano etudes rank with the best work ever done in that branch of pedagogical music. It is peculiarly fitting, therefore, that Wilson G. Smith selected the present moment for the publication of his "Book of Suggestions for the Study of the Cramer Etudes." Mr. Smith has based his work on the Bulow arrangement of the Cramer masterpiece, and gives not only actual and practical suggestions as to the manner in which the most benefit can be gained from study of Cramer's etudes, but also offers helpful modifications and variants in phrasing, touch and rhythm. The purpose of the Smith volume cannot be explained better than in that teacher's own preface to his publication, and an excerpt is given herewith:

Notwithstanding the fact that there are numerous editions of the famous Cramer Etudes extant, in none of them—so far as the present writer is aware—have they been treated from the point of temperamental study and varied artistic phrasings. To view a technical figure from the point of diversified and dissimilar phrasings is a method of instruction rich in the possibilities and potentialities of both mental and technical development. It has become a modern instance, that technic is more a mental concept than physical acquirement, and the fact that one single study—by variation in treatment—can be made to serve many purposes, makes the road to Parnassus not only easier, but one of mental enjoyment. Clothe the problems of technic with sensations of pleasure, and the drudgery of practice becomes a process by which the mind and artistic perceptions are both stimulated and developed. To realize this condition the mind must be interested in concepts which incite mental and imaginative activity. In other words, give the mind employment simultaneously with the fingers, and the pupil acquires an appreciative perception of the artistic phases of piano-playing and musical interpretation. The command of artistic tone production and phrasing is quite as essential in technical as in interpretative playing; hence, it is expedient that in technical practice the nice distinctions in tone production and dynamic coloring be exploited. For this reason the studies have been presented in as many different interpretative aspects as possible. By practising them in the several variants suggested, the possibilities of expression treatment are awakened in the student's mind, and he becomes an intelligent and musical performer. It needs no argument to prove that by such a system of treatment technic is elevated to the realms of interpretative art.

In a variety of ways Smith accomplishes the aim he sets out to achieve, and the means he employs are exceptionally skilful and effective, especially the suggestions about practising with both staccato and legato touch, a system employed by Chopin with the utmost success. All students and teachers interested in modern pedagogical methods and eager to keep abreast of the movements that shorten the rocky road to Parnassus, should make a particular point of looking over—and using—this new emanation from the resourceful brain of Wilson G. Smith.

Mr. Smith is also in the field with a number of new piano pieces, all of them revealing that facile melodic invention, piquant harmonic life, and agreeable piano idiom which characterize all his many works for his chosen instrument. The new Smith morceaux are: "Romanza Appassionata," "Simple Story," "In Toyland," "To a Faded Flower," "Scene de Ballet," and "Staccato Polka."

Forsyth's New Work.

W. O. Forsyth, the Toronto pedagogue, pianist and composer, publishes a new piano composition (through the Nordheimer Company) called "Poème d'Amour." Refined musicianship always has been the leading quality of the Forsyth muse, and this latest opus is no exception to the rule. Added, however, to finesse and elegance of workmanship, this "Poème" boasts also of exceptional charm in melody and harmonic color, while the middle section has a dramatic stress and uplift nothing less than exciting. Real sentiment and poetic flavor are the main essentials of the chief theme in this work, whose effective interpretation requires pianism of a high order.

Versatile Dalmores.

Charles Dalmores sang the role of Lohengrin in German, and the part of Don José in French, at the Opera in Mannheim, Germany, during the week of May 11. While in Frankfurt-on-the-Main the versatile tenor was engaged for an extra performance of "Samson and Delilah."

Success of Else and Caecilie Satz.

With their remarkable ensemble playing, the two sisters, Else and Caecilie Satz, in spite of their extreme youth, have already made for themselves an enviable reputation in Germany. They are very talented girls and they illustrate very forcibly the efficiency of the method of their teacher, Moritz Mayer-Mahr, the eminent Berlin pedagogue, who has for eighteen years been one of the pillars of that great institution, the Klindworth-Scharwenka Conservatory. The two charming sisters have had a busy season. Some of their recent press notices are herewith quoted:

The two sisters Satz have attained through their talent, their industry and their careful pianistic training with Mayer-Mahr, a degree of proficiency which both from a standpoint of technic and musical intelligence leaves nothing to be desired.—Frankfurter Zeitung, November 28, 1907.

The young ladies have made very appreciable progress since their last appearance here, and in their specialty, the cultivation of the literature of two pianos, they have already attained something of importance. Technically admirably schooled, the concert gives in point of rhythmical precision and astonishing certainty left no wish unsatisfied. That the girls have been taught to accentuate the musical rather than the virtuoso side of their art, speaks well for their schooling.—Frankfurter Kleinere Press, November 26, 1907.

The sisters Else and Caecilie Satz, who were heard here last season, set for themselves this time a much more difficult task. The pianists, who are hardly more than children, played the Brahms variations on a theme by Haydn with a sure technic and with astonishing physical strength. One was forced to admire the precision of their ensemble. In Bach's C minor concerto, the adagio, particularly, was played with great warmth and rich nuance, and their playing was especially enjoyable.—Frankfurter Neueste Nachrichten, November 29, 1907.

The two sisters revealed a special capability to penetrate into the spirit of these big compositions, and as for the technical side of their art, this, too, was masterly.—Danziger Allgemeine Zeitung, November 27, 1907.

The sisters Satz played three great works for two pianos to the accompaniment of a string orchestra. Their chosen task demanded of them everything required of ensemble playing. Admirable was the transparent clearness with which the finest and most rapid rhythmical effects were brought out. Their ensemble is also most praiseworthy in a higher sense; the mental concentration with which the young artists mastered every difficult number without the music, was remarkable. As a feat of memory this is more noteworthy than solo playing. The greatest virtue, however, was to be found in the degree of musical maturity which the young girls showed. The Grieg work was played by the concert gives in a refined, poetic manner. These girls are not to be viewed from the prodigy standpoint at all. What these two piano elfs offer is of real musical importance.—Dr. Fuchs, Danziger Zeitung, November 11, 1907.

The sisters Satz, of Berlin, displayed last year at a symphonic concert their unusual talents. Their touch, their astonishing technic, which is made more difficult because of the two pianos, then memory, their musical conception far in advance of their years, filled the public with ever increasing admiration. How easily and lightly they touch the keys from forte to piano, and how fully they lose themselves in their art! Especially remarkable was their fine rhythmical feeling and the understanding for momentous contrasts. Bach's polyphony was given with remarkable certainty. The performance, on the whole, was very impressive.—Danziger Neueste Nachrichten, November 21, 1907.

Great was that performance of Bach's C minor piano concerto. The wealth of ideas, the monumental structure from seemingly simple, melodic fragments, and the grandiose rhythm and modulations and the majesty of utterance, so lost to the world—all these things were produced with a composure and certainty, such as has seldom been heard here. The nobility of their dynamics in the many figurations and the absence of all attempts to accentuate in lines that might have suffered a virtuoso conception, are the most prominent proofs of the deep musical well from which Else and Caecilie Satz have drunk.—Breslauer Zeitung, November 24, 1907.

A beautiful pianistic performance was the reading of Grieg's old "Norwegian Romance"; it was played with fine contrasting effects and held the attention of the listeners to the last chord. The applause was loud and warm and also found material expression in an enormous laurel wreath.—Schlesische Volkszeitung, November 28, 1907.

Very enjoyable were the performances of the youthful Else and Caecilie Satz, who essay to solve serious musical problems, without trying to win cheap success, like most wonderchildren, through technical trumpery. They played on two pianos concertos by Bach and Mozart to the accompaniment of the Philharmonic Orchestra, and Brahms' variations on a Haydn theme, all from memory and with astonishing certainty. There was so much healthy musical feeling and so much mental maturity displayed in their playing, that they compelled admiration.—Die Musik, March 15, 1908.

The rhythmical execution of their ensemble playing, the absolute certainty is really astonishing; while their finesse of tone and style must also not be forgotten.—Signale, March 4, 1908.

The two sisters played with such self understood technical and musical sureness, and in their ensemble they are so in accord with each other, that makes the impression of one mind and one will.—Der Reichsanzeiger, March 3, 1908.

The hearers were aroused to enthusiastic admiration by the piano playing of the two young sisters Else and Caecilie Satz. In the younger of the two sisters, who is yet a child, the patron saint of music herself seems to have been resurrected. There is nothing of the artistic immaturity of so-called wonderchildren in the playing of these two children; their talent can only be designated as genius.—Brandenburger Zeitung, March 12, 1908.

They played musically, with extraordinary discipline, technically very clear and without virtuoso pose. One did not have the impression of drill, but one felt that they played intelligently and artistically.—Allgemeine Musik Zeitung, March 6, 1908.

Janet Bullock Williams' Pupils' Concert.

A pupils' concert quite out of the ordinary in character and scope took place at the Waldorf-Astoria, Saturday morning of week before last. Singers of both sexes, all trained by Janet Bullock Williams and still under her guidance, were heard in a program that included many gems of lyrical writing. The singers and their numbers follow:

Serenade (duet)	Delibes
Miss Washburn, Miss Little.	
Honor and Arms	Handel
Andrew Douglass Jamieson.	
The Year's at the Spring	Beach
I Once Had a Sweet Little Doll	Nevin
Isabelle Ames.	
Traum Durch die Dämmerung	Strauss
Caecilie	Strauss
Frances Mastin.	
L'Appel du Printemps	Holmes
The Sea	MacDowell
Mrs. Horace Mann.	
'Tis June	Ronald
Elegie	Massenet
Florence Elise Vance, with violin obligato played by Sigamund Grosskopf.	
Si Mes Vers	Hahn
Du Bist Wie Eine Blume	Rubinstein
Milnor Dorey.	
Ein Traum	Grieg
Ariette	Debussy
Now Sleeps the Crimson Petal	Quilter
Mildred Clark.	
Serenade	Schubert
Mr. Bruce, Mr. Jamieson, Mr. Tilton, A. D. Jamieson.	
Ein Schwan	Grieg
Die Lorelei	Liszt
Bessie Harris.	
Sea Slumber Song	Elgar
In Haven	Elgar
Sabbath Morning at Sea	Elgar
Mrs. William Brigham.	
Spring	Henschel
Mein Süßer Lieblich	Paderewski
Slumber Song	Gerrit Smith
Jeannette Millen Wells.	
Das Fischermädchen	Schubert
Song of Thanksgiving	Allitsen
Louis La Tourrette Burke.	
Er der Herrliche von Allen	Schumann
Chantez, Riez, Dormez	Gounod
Dorothy Clark, with violin obligato played by Mr. Grosskopf.	
Give Me the Sea	Woodman
I Am Thy Harp	Woodman
Clarence Tilton.	
To a Golden Rod	MacDowell
Sweet o' the Year	Willeby
Mrs. Charles Franklin Adams.	
A June Morning	Willeby
As the Gloaming Shadows	MacDowell
Helen Carslake Marcellus.	
Una Notte a Venezia	Arditi
Miss Smith and Olive Smith.	

Miss Williams played the piano accompaniments for all her pupils.

The twelfth Hamburg Philharmonic concert under Fiedler consisted of Beethoven's eighth and ninth symphonies.

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The Men Who Made "The Widow."

Herewith is presented a most interesting photograph, reproduced in THE MUSICAL COURIER through the courtesy of Henry W. Savage. The persons in the picture are, from left to right: Franz Lehar, Leo Stein and Victor Leon. They are the three men who wrote the charming and wonderfully successful Viennese operetta "The Merry Widow," which has proved to be a worldwide success, and the stage sensation of this generation in America. The piece was produced in the United States by Henry W. Savage, who organized two American companies—one for New York and the other for Chicago. The latter ensemble played six months at the Colonial Theater, while the former,



which opened its New York season at the New Amsterdam Theater on October 21, 1907, still continues to play to the capacity of that enormous house.

This photograph was taken on the occasion of the 500th performance of "The Merry Widow" in Vienna, where the piece originally was produced.

Hildegard Hoffmann-Huss in Springfield.

Hildegard Hoffmann-Huss was a soloist at the final concert at the recent music festival in Springfield, Mass., singing in the performance of Mendelssohn's "Hymn of Praise," and in the first half of the program, the Micaela aria from "Carmen." The following extract is from the Springfield Republican:

Madame Huss sang the Micaela aria from "Carmen" in a way that gave her audience pleasure. She has a clear, high soprano voice of good quality. * * * She sang with taste and understanding.

"Carmencita," by Zschorlich, a parodistic sequel to "Carmen," was not successful at its première in Prague.

Dr. Franklin Lawson in the Bay State.

Dr. Franklin Lawson, the tenor, has been singing in Massachusetts cities with the Boston Festival Orchestra. He was heard last month in performances of "Martha" in Salem, "Elijah" in Taunton, "Samson and Delilah" in Brockton, and "Hymn of Praise" and miscellaneous program in Springfield. The following opinions testify to the complete artistic success of the singer:

With almost no exception, the audience pronounced Dr. Lawson the possessor of one of the finest tenor voices which have been heard in Salem for many a day, a voice with no suspicion of sharp or falsetto quality.—Salem Observer.

Dr. Franklin Lawson, the tenor, has an exquisite voice and is one of the finest lyric singers ever heard in Taunton. His work won for him the generous applause of his listeners.—Taunton Herald-News.

An ovation was accorded to Dr. Franklin Lawson, the tenor. His portrayal of Samson of Biblical fame, whether in the most difficult passages or in tender strain, was uplifting. Dr. Lawson has a sweet, clear voice, with remarkable purity of tone.—Brockton Enterprise.

Dr. Lawson gave a dignified and worthy interpretation of the great tenor recitative, "Watchman, Will the Night Soon Pass?" He did well with the arioso from "I Pagliacci" and had to repeat it. He is an excellent tenor and a capable singer.—Springfield Republican.

Dr. Lawson was also heard in the passionate solo of Canio from "Pagliacci." His rendition of this number contained more fire of delivery than the average concert tenor is wont to put into his work, and the audience warmed and responded to his efforts and demanded a repetition, which was accorded. Dr. Lawson was a very bright and worthy spot in the evening's program and is bound to be a welcome artist in the festival programs.—Springfield Daily News.

Sulli's Vocal Studio.

The past season at Giorgio Sulli's vocal studio has resulted in a number of good engagements for several of the best singers. Church choir positions have been secured for Mrs. William E. Hulse and Austin MacConnell, at the Washington Park Methodist Church, Bridgeport, Conn.; Zetta Goode, at the First Methodist Church, South Norwalk, Conn.; Elizabeth Booth, Plymouth Church, New Haven, Conn., and Serafino Bogatto, Salem Baptist Church, New Rochelle, N. Y. Maestro Sulli will be unable to take a rest during the summer, as there are so many of his pupils who are anxious to continue their lessons; also some voice teachers of New York City have already made arrangements for lessons with him during their vacation. From June 13 he will teach in Carnegie Hall, suite 701-2, Wednesdays and Saturdays, from 10 a. m. to 7 p. m.

Where They Are.

Alexander Lambert has arrived in Berlin, where he will stay several weeks. Paderewski is in Paris. Sembrich is in Berlin. Rudolph Ganz is in Switzerland. Josef Hofmann is at Potsdam. Madame Gadske is in Berlin.

Henri Albers, of the Brussels Monnaie, sang in some performances at the Zurich Opera not long ago.

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30, RUE MARBEUF (CHAMPS-ELYSEES),
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE,"
PARIS, May 11, 1908.

ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ELYSEES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

In last week's brief mention of Charlotte Lund's successful debut concert in Paris, but little could be written about the lady herself, as the account was necessarily confined to the concert proper. However, today's Paris letter in THE MUSICAL COURIER presents its readers a handsome picture of the charming singer, together with some details of her past activity in the musical world. Her Paris concert, which was given (jointly with Clarence Shepard, an American organist) at the Salle Gaveau—the largest and most modern concert hall in the French capital—attracted one of the finest audiences ever assembled in that house. The interest taken in Miss Lund's career by members of the American colony and others was shown by the number of well known persons in the audience, among whom were the American Ambassador, Mrs. White and Miss White, Consul General and Mrs. Mason, Mrs. W. K. Vanderbilt, Mr. and Mrs. Charles Dana Gibson, Mrs. Hershey Eddy, M. and Mme. Jean de Reszké, M. and Mme. Alexandre Guilmant, Mrs. James Baird, Marquise de Wentworth, etc. Charlotte Lund is a grand niece of Ole Bull, the famous violinist, and a cousin of the late Edvard Grieg, the great composer, besides having other hereditary guarantees of musical talent. Her home is in Oswego, N. Y. She began her musical career early, but as an organist rather than a singer. At seventeen she had trained and directed a church choir in Oswego. Later she taught music in the public schools, and to overcome prejudice against that branch of instruction she gave a concert in which she conducted a chorus of one thousand school children. Upon visiting Italy to pursue her instrumental studies Miss Lund was told by Vanucini that she had a voice. She returned presently to America, and taking up her vocal studies she sang in churches and concerts in Boston Philadelphia and New York. Then she came to Paris, where she has been a pupil of Jean de Reszké for nearly three years, and at her debut the other evening (April 29) she convinced her hearers that she possesses rare musical gifts, notably a well trained soprano voice of excellent timbre and wonderful range; deep musical understanding; and her diction in the four languages in which she sang on that occasion gave evidence of persistent study and clear perception. Miss Lund has much temperament and dramatic instinct and would do well to sing in opera, where she could find opportunity to act and better express what she evidently feels in singing. After being heard in concert in London, I understand, Miss Lund is going to Italy to prepare for a career in opera, which looks most promising. Miss Lund's triumphant success at her debut in Paris warrants the prediction of a brilliant career for this gifted young singer, whose progress will

be watched with much interest by her numerous friends on both sides of the Atlantic. Some Paris press appreciations follow:

The concert given on April 29, at the Salle Gaveau, before a most critical audience, by two talented American artists, Charlotte Lund and Clarence Shepard, proved an enormous success. Smiling and sympathetic Charlotte Lund promptly won all by the charm of a voice of great range, clear timbre, perfectly even throughout; superbly accompanied by Ed. Falck. Miss Lund made a powerful impression in the compositions of Richard Strauss and of Brahms. The "Largo" of Handel won her an ovation, and she interpreted with extraordinary brilliancy "La Chanson des Baisers" of Bemberg. No less appreciated were the songs of MacDowell, Huhn, Beach, Rogers and Nevin, sung to perfection by Miss Lund.—Le Figaro.

The concert given by Charlotte Lund and Clarence Shepard on April 29 drew to the Salle Gaveau a large and fashionable audience. The program was happily varied and obtained a great and legitimate success. Charlotte Lund, a charming pupil of Jean de Reszké, is endowed with an extremely sympathetic, well placed voice of great range. It was as an artist of intelligence and musicianship that Miss Lund interpreted the classics of the modern school of Hue, Duparc and Hahn, passing from the airy lightness of "La Chanson des Baisers" of Bemberg to the dramatic intensity required by the works of Richard Strauss and Brahms with equal facility. English and American composers found in Miss Lund a delightful interpreter.—Comœdia.

At a concert given on April 29 at the Salle Gaveau by Charlotte Lund and Clarence E. Shepard, an extremely fashionable audience welcomed these two eminent American artists.

The supreme talent and charm of Charlotte Lund evoked great admiration. Possessing a voice of rare quality, well placed and very even throughout, Miss Lund gave evidence of great dramatic feeling and much poetic sentiment in the works of Brahms and Richard Strauss. She also interpreted very well compositions of the modern French school as well as English and American songs.

The "Song of the Kiss," by Bemberg, afforded the singer opportunity for the display of lightness and grace in contrast with the



CHARLOTTE LUND.

breadth and dignity of interpretation shown in the air of Xerxes, by Handel.—Le Gaulois.

At the Salle Gaveau, on April 29, the vocal part of the program scored a triumph for Charlotte Lund, a brilliant pupil of Jean de Reszké, who was applauded equally in French, German and English songs, which she interpreted with admirable mastery and enormous success.—Le Matin.

Stress of work does not often permit the correspondent of THE MUSICAL COURIER to enjoy social pleasures, but it

was my good fortune to be able to hear part of the musical program presented at the Dossert studios on Tuesday, May 5. Helen Freeman's voice, a dramatic soprano of extended range, warm and rich in quality, was heard to advantage in French and German songs. Her interpretation of "Gretchen am Spinnrade," by Schubert, elicited much applause. Aline van Barentzen, a remarkable little American child of ten, astonished and delighted her auditors by her brilliant execution of works of Bach, Beethoven, Schumann and Scarlatti. Her technic is remarkable; her musicianship and poetic feeling are alike unusual for one of her tender years. Lucy Prendergast is a young lady of nineteen, who has recently come to Paris to continue her vocal studies with Dossert. Her voice is one of the most thrillingly beautiful, and it is safe to predict a great future for her.

Mrs. Joseph A. Flynn, well known in New York society, the possessor of a soprano voice of lovely quality, has recently arrived in Paris to complete a course of study with Dr. Dossert, her former teacher. Mrs. Flynn will be heard in a recital before long.

Madame Georgiades, an artist pupil of King Clark, has just been engaged at the Paris Gaité Theatre Lyrique, having made her debut there in "Orpheus." Madame Georgiades has already been two years in opera at Marseilles, where she is a just favorite. Her voice is a phenomenal contralto of great range and power.

Charlotte de Greyge, a King Clark pupil, is one of the popular concert singers of Paris. Madame De Greyge has been contralto at the Opéra of Anvers and at La Monnaie in Brussels.

It is learned here with satisfaction that Elizabeth Dodge, an enthusiastic Clark pupil, is having great success in America, where she has been singing many important engagements this season. Miss Dodge was offered an engagement at Covent Garden last year, but declined it to devote herself to the concert field. She was heard in Constantinople, Rome, Ostend, Paris and London last year.

Ruth Lewis, another Clark pupil, has just left for America. She will give a recital at Toledo, Ohio, on May 29.

Byford I. Ryan is just returned from America and has resumed his vocal studies with Frank King Clark. He is a fine tenor and has two offers to sing in Germany, where he will be heard in opera next season.

King Clark, with Mrs. Clark, will pass the summer at Bayreuth, accompanied by several of his advanced pupils.

Norah Drewett, the charming pianist, is back in Paris, after playing several concerts with pronounced success at Vienna. The Fremdenblatt, of that city, is most enthusiastic in lauding Miss Drewett's many fine qualities as a pianist.

Among young opera singers returned to the French capital are: Marion Ivell, the contralto, and Henry Weldon (Hughes), basso, both having sung successfully the past winter season at Nantes; Jean Brofa (Brooks), dramatic soprano; Signor Guardabassi, heroic tenor, and Roberto (or Chauncey) Moor, the baritone, from Nice, where they had successful appearances; Edmund Burke, basso, who had success at the Opéra of The Hague in Holland.

Professor Dumartheray, the excellent teacher of French diction, who has removed his school to the Rue de la Boétie, No. 90, near the Champs-Élysées, reports the engagement of one of his American pupils (Mary McEvilly) at the Opéra of Rouen, where good French diction is "de rigueur." Miss McEvilly not only uses acceptable French, but she is also a fine singer.

A monster benefit concert for the Society of Italian Artists is to be given tomorrow night at the Trocadero, the program of this "soirée de gala" including such attractive names as Bonci, Emma Carelli, Alice O'Brien, Isabella Sviacher, Mlle. Brozia, Flahaut and Korsoff, with Clementino de Macchi (the Italian opera impresario from New York) at the piano, and the band of the Garde Républicaine, directed by G. Parés.

DELMA-HEIDE.



24 LUITPOLD STRASSE, 1
BERLIN, W., May 9, 1908.

Richard Strauss has already planned his programs for the ten symphony concerts with the Berlin Royal Orchestra for next season. This is the first time that Strauss has occupied an important permanent position as conductor of symphonic concerts, and it is interesting to read his choice of works. His programs will be as follows:

- October 2.—Haydn symphony in E flat major.
Mozart A major symphony (for the first time).
Beethoven, "Eroica" symphony.
- October 18.—Bach, "Brandenburg" concerto No. 1, in F major.
Beethoven, second symphony.
Liszt, "Orpheus" (first time).
Strauss, "Till Eulenspiegel."
- November 6.—Cherubini, symphony in D major (first time).
Berlioz, overture "King Lear."
Wagner, "Siegfried" Idyll.
Beethoven, eighth symphony in F major.
- December 4.—Weber, "Euryanthe" overture.
Mozart, symphony in D major.
Brahms, Haydn variations.
Beethoven, fifth symphony in C minor.
- December 18.—Beethoven, "King Stephan" overture.
Beethoven, overture and march to the "Ruins of Athens" (first time).
Beethoven, violin concerto, fourth symphony, in B flat.
- January 15, 1909.—Beethoven, seventh symphony, A major.
Mahler, fourth symphony, G major, with soprano solo.
Wagner, "Meistersinger" Vorspiel.
- February 12.—Beethoven, symphony "Pastorale."
Schumann, "Manfred" overture.
Strauss, "Symphony Domestica."
- March 9.—Bruckner, fourth symphony in E flat major.
Mendelssohn, "Midsummer Night's Dream" overture, scherzo and nocturne.
Beethoven, "Egmont" overture.
- March 22.—Schumann, symphony in D minor.
Beethoven, symphony No. 1, C major.
Brahms, symphony No. 2, D major.
- April 10.—Gluck, overture, "Iphigenia in Aulis."
Schubert, symphony in B minor.
Beethoven, "Ninth" symphony.

The Concert-Direction Emil Gutmann, of Munich, one of the leading concert agencies of Germany, has published its first concert calendar for the season 1908-9. It is a very tasteful little book, and a feature that distinguishes it from all other concert catalogues is a department of real literary merit. There are articles entitled "Munich as a Music Center," by Dr. Edgar Istel; "The Munich Concert Season 1907-1908," by Rudolph Louis; "The Degeneration of Life Through Noises," by Hans Pfitzner, and "Humorous Moments," by Felix Weingartner. These four articles form very interesting and edifying reading. The other department of the calendar deals chiefly with the practical side of the musical life of the day, but it also gives lists of the musical festivals in Germany, the

lists of the artists presented by Emil Gutmann, dates of the births of celebrated living composers and conductors, and a guide through the music literature. All in all it is a very interesting and valuable little book.

Kirk Towns, the American baritone, in spite of his active duties as a vocal teacher, has found time to accomplish remarkable results in his own individual work. I recently heard him sing the big aria of Renato in Verdi's "Un Ballo in Maschera" and "Wotan's Farewell"—two numbers well calculated to display the vocal powers of a baritone. They call for a great diversity of treatment and Towns did full justice to both parts. He has grown and broadened to a very noticeable degree since I last heard him a year ago. His voice is a powerful, resonant, manly baritone, very well adapted to serious operatic roles, and he sings with much fervor and intelligence. He is an artist of high aspirations, and he seems to have an unlimited capacity for growth, and that is a very valuable attribute, as a true artist must always improve. Towns has been offered a good operatic position for the coming season by Prah, the well known agent, but he prefers to remain in Berlin for another season. In the spring he will sing on one of the smaller German stages a few months for the sake of routine, during July and August he will



KIRK TOWNS.

The American baritone, who has been engaged by the Wiesbaden Royal Opera.

coach in Milan with the celebrated Maestro Motino, and in September, 1909, he will enter upon his permanent big engagement at the Wiesbaden Royal Opera. Kirk Towns has hitherto kept (and always will keep) in touch with his master, Georg Fergusson, to whom he owes so much.

Now that the concert season is over, music festivals are much in vogue in Germany. The most important of these are the Kaiser Gala performances at Wiesbaden, which will be given next week; the East Prussian Music Festival, at Königsberg; the German Chamber Music Festival, at Darmstadt (the first of its kind to be held); the Bavarian

Musik Festival at Nuremberg, from June 7 to June 9; a Bach Music Festival, which will occur next week in Leipzig in connection with the dedication of the Bach monument; the annual Nether-Rhenish music festival, at Cologne, and the annual festival of the Allgemeiner Deutscher Musikverein, which will be held at Munich from June 1 to 6. Socially the most important of all these is the Wiesbaden festival, because of the presence of the Emperor and Empress and a brilliant cosmopolitan public; there will be a gala performance of "Oberon" on May 14, two big concerts under the direction of Gustav Mahler and Richard Strauss, and a special program of volkslieder, so beloved of the Emperor, to be sung at a big concert at the Kurhaus in the presence of His Majesty, by the Wiesbadener Male Singing Union.

Musically, the most important of these festivals is the meeting of the Allgemeiner Deutscher Musikverein, because it gives us an opportunity to hear excellent performances of the chief novelties of the year. This year there will be three operatic performances, for which the Prince Regent Theater has been placed at the disposal of the Verein, this being the first time that the theater has been used for any purpose except the special Wagner productions. This will be the program:

FIRST DAY.

June 1, at the Prince Regent Theater, a performance of "Isebill," an opera, by Friedrich Klöse.

SECOND DAY.

June 2, first orchestral concert, under the direction of Dr. Aloys Obrist, with the Stuttgart Orchestra, at the Royal Odeon.

PROGRAM.

Symphony in F minor.....Paul von Klenau
Suite for piano and orchestra.....Ernest Schelling
Erhebung symphony for orchestra, with soprano solo.....Jan van Gilse
Glockenlieder, with orchestral accompaniment, Max Schillings

THIRD DAY.

June 3, in the morning, first chamber music matinee.

PROGRAM.

String Quartet.....Karl Pottgiesser
Bagatelles for piano.....Walter Braunfels
Lieder.....Karl Kämpf
Lieder.....Rod. von Mojsisovics
String Quartet.....Richard Lederer
In the afternoon, annual business meeting of the Verein.
In the evening, operatic performance of Max Schillings' "Moloch."

FOURTH DAY.

June 4, second orchestra concert, under the direction of Felix Mottl, with the orchestra of the Munich Royal Opera, and with the assistance of two male choruses.

PROGRAM.

Eine Lebensmesse (second part), for chorus, solo and orchestra.....Fritz Delius
Flagellanzug, symphonic poem.....Karl Bleye
Sonnenaufgang, for mixed chorus and orchestra Siegmund v. Hausegger
(Under the direction of the composer.)
Der Goldene Topf, symphonic poem...Jos. Krug-Waldsee
Bardengesang.....Richard Strauss
(Under the direction of the composer.)

FIFTH DAY.

June 5, in the morning, second chamber music matinee.

PROGRAM.

Violin Sonata.....Carl Ehrenberg
Trio Caprice (after Selma Lagerlöf's novel)....Paul Juon
Lieder.....Kurt Schindler
Lieder.....Georg Vollerthun
Octet entitled Kammermusik.....Henri Marteau
In the evening, operatic performance of "The Trojans," Hector Berlioz.
The names of the soloists will be announced later.

PROGRAM.

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IN AMERICA
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formance at Kroll's Theater on Tuesday evening before a crowded house. In scenes from "Cavalleria Rusticana," Ellen Dallosy made a very good impression as Lola, especially from a histrionic point of view; she is a born actress overflowing with temperament. Carla Meyler was also a good Santuzza. Both are pupils of Nicolaus Rothmühl. May Welker, an American girl, made the hit of the evening in the mad scene from "Lucia." She is a pupil of Blanche Corelli. She has a beautiful, bright, clear, warm soprano voice, a remarkable technical facility and she revealed a great deal of interpretative talent. She is a singer of unusual promise. In the third act of "Aida," Claire Galina, in the title role, and Adolphe Löltgen, as Rhadames, distinguished themselves. William Farmer, an American, was also an excellent Amonasro; he sang and delineated his part with much intelligence. The duet from the fourth act of "The Huguenots" and scenes from the last act of "Faust" were very well given. In the duet again Löltgen's beautiful tenor voice called forth much admiration. The performances were directed by Prof. Gustav Holländer in a most able manner. The stage management was in the hands of Nicolaus Rothmühl.

The Berlin Lieder-Tafel is having a triumphant tour of the Orient. The first concert in Constantinople drew the largest audience ever known in that city, and the receipts were 15,000 marks (\$3,750). The singers had a disagreeable experience with the steamship company which runs steamers from Kustendji to Constantinople. They had ordered a special steamer weeks before, but on arriving at Kustendji they found that no preparations had been made to transport them, and the 200 men were obliged to take passage on an ordinary boat, which had staterooms for forty persons only. The sights of Constantinople, and the success of their concert, however, soon consoled them and made them forget their hardships. The Ottoman Bank bought fifty tickets and other banks and societies also showed a special interest in the concert. The Sultan permitted his private military band to assist.

Last Thursday a Brahms monument was dedicated at Vienna. It is a curious coincidence that Germany's two greatest symphonic writers, the immortal B's, Beethoven and Brahms, both left the fatherland to take up their abode in Vienna. Beethoven, however, had to wait over half a century after his death to find this outward token of recognition, which has been shown to Brahms eleven years after his demise.

Charles Dalmores, Hammerstein's star tenor, arrived in Berlin not long since and immediately began work with his master, Franz Emerich. Emerich's star is ever in the ascendant. Dalmores will sing Lohengrin the coming summer in Bayreuth, and he came to Emerich again to get the finishing touches in that role. As a sort of general re-

hearsal for Bayreuth Dalmores accepted three Gastspiele at Frankfurt, Strassburg and Mannheim, where he sang the part of the "Gralsritter" for the first time in the German language. His debut at Frankfurt was a sensational success; the distinguished tenor was called out fifteen times after the last act, receiving an ovation such as Frankfurt seldom sees. A crowd of fanatic enthusiasts carried him from the theater to his carriage. It was a most propitious beginning and Dalmores' triumphant march through Germany as Lohengrin seems assured.

Another Emerich pupil has just been signally honored. This is a heroic tenor named Kittel, who recently sang for Weingartner, and who was immediately engaged by him for the Vienna Opera for the period of five years. Still a third pupil, named Goltz, formerly the first baritone of the Leipzig Opera, has just signed an important contract with the Stuttgart Royal Opera.

Maurice Aronson, who as a piano teacher and assistant to Godowsky has so successfully established himself here, has been engaged by the famous publishing house of Schlesinger as one of the editors of their musical publications. The Schlesinger house intends to establish a special library composed of classical and modern compositions in a new revised edition which will be edited by Aronson. The first volume of this new edition will be Tchaikowsky's variations in F major, op. 19, No. 6. Compositions by Bach, Beethoven, Schubert, Tausig and others are soon to follow.

The Berlin Royal Opera will give a Wagner cycle in which all of the music dramas of the Bayreuth master will be performed in chronological order. The entire set of works will be given from May 17 to June 6.

Miss Welker, the American girl mentioned above in connection with the Stern Conservatory opera performance, has been engaged by Conductor Löhse to sing at the Cologne Opera as a "guest."

ARTHUR M. ABELL.

Gabrilowitsch and the Chopin Sonata.

"To hear Gabrilowitsch play the Chopin 'Funeral March' is to look into the grave." This was said in the London Court Journal of November 16, 1907, and these few words expressed more than some critics can express in columns. The Court Journal continued in the following manner: "Individuality both of thought and expression, strength, tenderness, restraint and vigor marked Ossip Gabrilowitsch's playing at Aeolian Hall on Tuesday afternoon. The two lovely melodies of the scherzo and 'Marcia funebre' were unapproachable, both in their virile restraint and tonal value. The arrested note at the end of each phrase in the former movement was a real touch of genius. If, as a critic is reported to have said of the largo e mesto from Beethoven's third sonata, op. 10, 'to play it is to raise a tombstone,' to hear Gabrilowitsch play Chopin's 'Funeral March' is to look into the grave."

The London Musical Standard of December 7, 1907, wrote: "Ossip Gabrilowitsch is a poetical and what may be called a picturesque pianist, for he has an exquisite gift of color. On Tuesday, November 19, at Aeolian Hall, Gabrilowitsch presented an admirable reading of Beethoven's sonata in E flat, op. 31, No. 3. Chopin's mazurka in B minor made a deep impression on musicians and a brilliant success may be recorded for pieces of Schumann, Chopin (nocturne in G), Tchaikowsky and Rubinstein."

Musical Sailings.

Frank van der Stucken left for Europe on Tuesday of last week, aboard the Kronprinz Wilhelm. Another musical passenger on the same ship was Madame Galski. Harold Bauer sailed Wednesday, via the Adriatic. Frank La Forge departed Thursday, aboard the Barbarossa. On the same day Caruso was taken from these shores by the Auguste Victoria.

Theodore Spiering Highly Praised.

An unusual degree of interest is manifested in the American tour of Theodore Spiering, which will take place during the months of January, February and March. This is the first appearance in his native land of the distinguished American violinist since he took up his residence in Europe. During his sojourn abroad Spiering has devoted himself exclusively to solo playing, aside from a little teaching, and those who formerly heard him in this country will be astonished at the difference in his solo work. Spiering now has a technic second to none. He also has a broad, flowing tone and he unites to profound musicianship a dignity and authority of style that place him in the front rank. The following criticisms from Berlin, Vienna, Munich, Leipzig, Potsdam and Cologne speak for themselves:

On the evening of his second concert, Theodore Spiering again proved himself to be a violinist of great technical ability and strong musical feeling. That which gives his readings such unusual charm is the transparent clarity and plasticity of outline as well as the equally triumphant mastery with which he solves all technical problems. His program contained much that was interesting; a sonata of Veracini, a composition simple and unpretentious in invention, but rich in polyphony; a new ballade by the Anglo-African composer, S. Coleridge-Taylor, a fluently written composition full of temperament; and further the "Fantasietück" of Hugo Kaun, which is overflowing in richness of mood, and the performance of which aroused such enthusiasm that the composer, who was present, shared in the heavy applause.—Dr. Max Barkhardt, Allgemeine Musik Zeitung, Berlin, February 14, 1908.

Theodore Spiering gave his third concert of the season this week at Beethoven Hall. His brilliant technic, which was especially displayed in the "Devil's Trill" sonata of Tartini, won the artist great applause. This was followed by the two romances of Beethoven, in which he displayed musical feeling and refinement of conception.—Neue Freie Presse (Berlin correspondent), Vienna, March 17, 1908.

Theodore Spiering understands how to draw from his instrument a tone which seems to be free from everything material. In the A minor concerto of Viennetemps the artist produced tones which, though of sensuous beauty, were like a singing soul, and went directly to the heart of the listener.—Leipziger Abend Zeitung, January 22, 1908.

On Thursday evening, Theodore Spiering revealed himself as a violinist of eminent qualities. He has at his command a tone of unusually full, beautiful quality, sure and elegant bowing and the technical side of his instrument presents absolutely no difficulties for him. That, in addition to these qualities, he possesses strong musical feeling and temperament, was shown most definitely in the Bach chaconne. We have heard many an enterprising violinist suffer shipwreck with this composition, which is from every standpoint so difficult, but Herr Spiering solved the stupendous task with ease and brilliancy.—Neues Münchner Tageblatt, Munich, December 16, 1907.

In the concert of the Musikalische Gesellschaft, the soloist was Theodore Spiering, of Berlin. He unites marvelous perfection of the left hand with supple bowing and nobility of interpretation.—Rheinische Musikzeitung, Cologne, March 2, 1907.

Herr Spiering gave great pleasure by his sincere reading of the well known Viennetemps A minor concerto. The "Cantus Doloris" of Christian Sinding, a work saturated by the characteristics of this Norwegian composer, was also beautifully played.—Potsdamer Tageszeitung, December 6, 1907.

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Corinne Rider-Kelsey, Prima Donna Soprano.

Corinne Rider-Kelsey, for several years one of the most widely heralded of the young American singers, will make her operatic debut at Covent Garden, in London, next month, in the role of Mimi in "La Bohème." Mrs. Kelsey's ascent in the concert field was almost meteoric, but as she was a thoroughly equipped singer, with a voice of rare beauty and uncommon intellect, her triumphs have not turned her head, nor is she in any danger of losing the popularity that was so suddenly won. It is less than four years ago that Corinne Rider-Kelsey was the soprano soloist in the First Presbyterian Church in Brooklyn. Emma Abbott, Emma Thursby, Lillian Blauvelt, Zélie de Lussan and Antoinette Sterling are among the singers who reached high rank in the lyric world after filling positions in the church choirs of Brooklyn. Once engaged for the church across the East River, Mrs. Kelsey's voice and singing attracted the widest notice, and soon both choirmaster and music committee realized that it was only a matter of months when their treasure would be enticed away. But surely there was a compensation in the withdrawal of the glorious voice from the narrow confines of one choir loft for the universal field of concert and oratorio. Such a voice belongs to the world.

Mrs. Kelsey's first year in the concert field was brilliantly successful. Her manager, Henry Wolfsohn, received demands from far and wide for the golden voiced Kelsey, who was credited to the Middle West, but who in truth is a daughter of the Empire State, for she was born near Rochester. Mrs. Kelsey's career has been published in THE MUSICAL COURIER, and therefore the biographical data need not be recorded again.

The past season was one of many triumphs for Mrs. Kelsey. She has filled countless concert engagements, has had many appearances in oratorio, and as a star at the recent Cincinnati Music Festival she yielded second place to none. During this month Mrs. Kelsey has been a star at other festivals in Ann Arbor and Saginaw, Mich.; South Bend, Ind.; Mount Vernon, Des Moines, Grinnell and Cedar Falls, Ia. Her season, which will close the end of May, began in Norfolk, Conn., September 14, 1907. Her most important engagements included the Worcester Festival, "The Messiah," with the New York Oratorio Society, four other New York concerts, and dates with the Theodore Thomas Orchestra, the Chicago and Pittsburgh Symphony Orchestras, and other orchestral bodies in the West. She has appeared in concerts as far west as Denver, and as far south as Texas, and northwest to Minneapolis.

Mrs. Kelsey will sail from New York for London June 4. Besides Mimi, she will sing the roles of Zerlina in "Don Giovanni," and Marguerite in "Faust." The engagement for the opera in London was not sought by Mrs. Kelsey. Last summer, while singing at concerts in London, the lovely voice of the American singer created a sensation, and before many days she was the lyric artist most talked about, and the result of it was her immediate engagement for Covent Garden. After the London sea-

son Mrs. Kelsey will go to the Continent, where she will sing, study and travel as her sweet will dictates. She will return to New York early in December, to appear in concerts and song recitals, under the Wolfsohn management. Numerous bookings for next year have already been closed.

Music Across the Hudson.

JERSEY CITY HEIGHTS, May 22, 1908.

Jessie Bruce Lockhart's series of entertainments at Hasbrouck Hall has aroused widespread interest in a field where there is—as alas!—a dearth of artistic endeavor. For the second evening, Tuesday, May 19, a most attractive musical program was presented by Rollie Borden Low, soprano; Charles Wallace Kitchell, tenor, and Manfred Malkin, pianist. Mary L. Lockhart played piano accompaniments for both singers.

Mr. Kitchell, a newcomer, revealed a voice of unusual range and sweetness in the recitative and romanza from Braga's "Reginella," "Allerseelen," by Richard Strauss; "Phyllis Is My Only Joy," by Whelpley; "Teach Me the Charm," by Johnson; "A Garden of Love," by d'Hardelet, and two encores. As good tenors are scarce, this young and well equipped singer will soon become a popular figure on the American concert stage.

Mr. Malkin played a study by Mendelssohn, the Chopin ballade in F, major, a Chopin "Fantasie," and the twelfth "Hungarian Rhapsody," by Liszt, disclosing in all, the qualities of the virtuoso, a strong musical nature and marked individuality.

Mrs. Low, dressed in her picturesque Brittany costume, sang a group of the old French chansons more delightfully than ever, showing grace in her action as she interpreted "Le Joli Tambour," "Les Cloches de Nantes," "En passant par la Lorraine" and "Le Roi a fait battre Tambour." The soprano also sang "La Légende de la Sauge," from Massenet's "Le Jongleur de Notre Dame," which Oscar Hammerstein may produce at the Manhattan Opera House next winter. The soprano sang this stirring aria with fervor, acting it with convincing sincerity and correct dramatic poise. As an encore Mrs. Low gave another chanson, and later in the concert, after changing her costume for a most becoming evening gown, the singer surprised the audience with her brilliant rendition of the "Casta Diva," from "Norma." Francesca Kopf read the causerie for the French chansons.

Miss Lockhart's list of patrons looked like a section of the New Jersey Blue Book. Besides his honor, H. Otto Witten, the Mayor of Jersey City, Mrs. C. B. Alexander (nee Stevens) of Hoboken, Mrs. Randolph-Bedle, Mrs. Henry Spence, Mrs. David Bishop, the manager's array of names included one hundred prominent residents of Jersey City Heights, Bayonne, Staten Island and New York. Kate Wilson-Greene, the manager from Washington, D. C., was in the audience.

Jessie Parker, a coloratura soprano, a pupil of Buzzi-Pecia, of New York, was heard in concert in Elks' Hall,

Thursday evening, May 14. Miss Parker, accompanied at the piano by her master, sang arias from "Lucia," "Son-nambula," "Rigoletto," and songs by Dell' Acqua and Giodani. The singer won merited recognition, for she has been well trained and sings brilliantly. The remainder of the program was contributed by Harry Tierney, pianist, and Joseph Namias, violinist. Mr. Tierney played the Strauss-Tausig concert waltz, "Zephyrs de Mai," and the tenth "Hungarian" rhapsody, by Liszt. Mr. Namias performed the seventh concerto by De Beriot, a gypsy dance by Nachez and serenade by Drdla.

The last in the series of entertainments scheduled for Tuesday night (May 26) will be devoted to an exposition of the Maeterlinck-Debussy opera, "Pelléas et Mélisande." Maude Lambert-Taylor is the lecturer. Susan Levenberg, soprano, and Herbert Braham, tenor, both professional pupils of Anna E. Ziegler, of New York, will give the illustrations.

E. L. T.

Daniel Beddoe at Cincinnati Festival.

Daniel Beddoe achieved another distinct triumph in his work at the recent Cincinnati Music Festival, where he was the leading tenor, the first native to hold such a position in nearly twenty years, and which is acknowledgment of his right to the premier position among American concert tenors. Speaking of his singing in Haydn's "Seasons," the Enquirer said, among many other complimentary things: "He displayed a genuine lyric tenor voice, a true tenor, and he sings with the greatest ease."

A telegraphic review of this performance to the New York Tribune stated: "Mr. Beddoe sang delightfully and his voice was unusually lovely in quality."

The Post, commenting on the interpretation of the tenor role, said: "It was well sustained with rare delicacy of feeling and temperament by Daniel Beddoe, whose perfect control of a pure lyric tenor voice will establish him as one of the favorite soloists of the festival."

In the Bach "Passion" Mr. Beddoe surpassed himself, and the Enquirer said: "Of the ten soloists employed, the burden fell to Mr. Beddoe as the Evangelist. Given over entirely to recitatives, it is an ungrateful role, but Mr. Beddoe sang it with such vocal beauty and good taste, as well as clear enunciation, that he removed entirely the idea of weariness. It was a splendid performance from every point of view."

The Commercial Tribune, commenting on his singing of the same role, said: "Daniel Beddoe, with his fine lyric tenor voice, bore the burden of the evening as the Evangelist. He is an accomplished musician and true oratorio singer."

In the "Children's Crusade" his work again elicited the highest praise from the critics and the enthusiastic approval of the public, the press speaking of his singing "in his usual fine style, with good taste and vocal beauty."

Dohnanyi and Marteau gave three Beethoven evenings in Vienna, covering all that master's sonatas for piano and violin.

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LONDON, W., May 13, 1908.

His Majesty's Theater was found to be too small for the many people who wished to assist in the benefit for Colonel Mapleson on the 21st, so in order to supply the demand for seats, Albert Hall has been taken for that afternoon. Mr. Tree wrote a cordial approval and consent to the change. The committee announce that in addition to the large amount which the sale of tickets will realize, the sum of \$3,000 has been subscribed by English, American and Continental friends of Colonel Mapleson "for the purpose of presenting him with some fitting souvenir." G. D. Faber, C.B., M.P., late proprietor of the Royal Opera, Covent Garden, donated 100 guineas.

The Opera seems to be going on quietly but surely, with alternate nights of German and Italian operas. Next week there is to be a gala performance in honor of the French President, when Madame Melba will sing. This gala performance will cause the opera season to be lengthened to July 31, when the last performance is announced to take place.

The Musical News has the following to say about the various halls where musical affairs take place. It refers to the criticism made in some of the daily papers of the difference in the comfort of the seats between the theaters and the concert halls:

"All the theaters, even the suburban ones, are built with due regard to the comfort and convenience of their patrons. Can this be said to be the case with our concert halls? The seats at Queen's Hall are extremely uncomfortable. They are narrow and hard, and the rows are placed so close together that it is a puzzle to know what to do with one's legs. Moreover, it is absolutely necessary to get up from one's seat and move into the gangway to allow a late comer to reach his place. And the draught from the folding doors is too breezy, even to lovers of fresh air. The seating accommodation at the Aeolian Hall is but little better, though the cushions are certainly softer. The fact that entrance is only obtainable at one side adds to the discomfort of those already seated. When a late comer has a seat at the extreme right, he has to walk right in front of the rest of the audience.

"Bechstein Hall suffers from the intolerable nuisance of automatic 'tip-up' seats. With one's hat and a program in one hand and an umbrella in the other, it is impossible to seat oneself, and one has to deposit one or more of

the articles on the floor in order to release one hand to keep the seat down. The Salle Erard seats chiefly consist of ordinary household chairs, placed loose on the ground, which is always unsatisfactory. The Steinway Hall is about the best, and, curiously enough, it is this hall which is to be reupholstered. Would that some others would take the hint! The Albert Hall is very comfortable, but the dingy red upholstery does not fill one with elation. But though general arrangements have shown much improvement during the last decade, the West End concert halls still contrast very badly with the theaters as regards brightness and comfort. There is no reason why concert goers, though perhaps more serious minded than playgoers, should not find pleasure in soft carpets, comfortable and roomy seats and a general air of luxury, especially when it is remembered that the prices of the better parts of the halls are not one whit less than those asked for at those veritable palaces, the modern London theaters."

The success of the Elena Gerhardt concerts has been so great that instead of two they have been extended to five recitals, at all of which Arthur Nikisch will act as



From the London Bystander.
LATEST LONDON PICTURE OF TETRAZZINI.

accompanist. The third one took place on Tuesday afternoon and was equally successful as the previous appearances of this singer.

Next Saturday afternoon Mischa Elman will give an orchestral concert, with the assistance of the New Sym-

phony Orchestra, conducted by Thomas Beecham, at Queen's Hall. He will play the ninth concerto of Spohr, the Mendelssohn concerto and the sonata in G minor of Tartini.

The Society of American Women in London is giving a concert on the 30th at Queen's Hall, in aid of the Scholarship Fund to give American girls postgraduate education in England. Among the artists engaged for this occasion are Mischa Elman, Tilly Koenen, Madame Bokken Lasson, who made so phenomenal a success last week at Bechstein Hall, and Dr. Fery Lulek.

Daniel Mayer is giving a grand Tchaikowsky concert with the London Symphony Orchestra, under the conductorship of Arthur Nikisch, on the 25th.

The King and Queen have announced their intention of being present at a concert to which the Prince and Princess of Wales are inviting the working members of the League of Mercy, which is to take place at Albert Hall on May 30. Zimbalist, the young Russian violinist, has been specially engaged for this occasion, and others who will appear are Madame Melba, Edna Thornton, Joseph McCormack, Signor Sammarco, Madame Donalda, Signor Caruso, Ben Davies, Sir Charles Santley, Joseph Hollman, Signor Tosti, Signor Baraldi, Hamilton Harty and Landon Ronald.

On June 1 Daniel Mayer has arranged to give an orchestral concert with the London Symphony Orchestra, Arthur Nikisch conducting, when William Willis, who appeared with such success in Berlin recently, will make his London debut and play the Schumann and Rubinstein concertos.

Still another orchestral concert arranged by Mr. Mayer is that of the compositions of Louise von Heinrich, which is to take place on the afternoon of June 11. The London Symphony Orchestra on this occasion will be conducted by Emil Mlynarski, and Tilly Koenen will sing a group of Miss von Heinrich's songs. Miss von Heinrich, besides playing her own two piano concertos, will play the Mozart concerto in B flat, with original cadenzas by herself.

Charlotte Lund, the young American, who has been studying with Jean de Reszke for the past two and a half years, was assisted by Mathilde Verne at her recital last week. The program gave Miss Lund opportunity to sing in French, Italian, German and English, and showed that she has studied to good purpose. On this occasion Miss Lund was unable to do herself justice, as she took a severe cold when crossing the Channel the day before her recital, but, rather than upset all the arrangements, pluckily went on and sang the program. Strauss's "Zueignung" was encored. It is hoped that Miss Lund will be heard again during the season. The last group of her program was

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particularly interesting to Americans, it being devoted to composers of their country. MacDowell, Bruno Huhn, J. H. Rogers, E. Nevin and Mrs. Beach were the composers selected.

Exceptional interest in being taken in the orchestral concert which is to be given under the distinguished patronage of the Lord Mayor and Lady Mayoress of London, in aid of the London Jewish Hospital Association, on Saturday evening, May 23. Zimbalist, the Russian violinist, is the soloist on this occasion and will play the Beethoven concerto with the London Symphony Orchestra, under the conductorship of August Scharrer, of Berlin, the late conductor of the Berlin Philharmonic Orchestra. Zimbalist will also give several interesting violin solos with piano accompaniment, and by special desire he will play the "Hexentanz" ("Witches' Dance") of Paganini. Zimbalist is in great demand during the London season, and has been specially engaged for many great social soirees and at homes. Herr Scharrer comes with a great reputation from the Continent, where he has earned golden opinions from the press as a conductor of exceptional merits. During his engagement—a period of three years—as conductor with the Berlin Philharmonic Orchestra, he has conducted over 1,000 concerts, and certainly must hold the world's record for the same period. In Berlin he conducted about 100 concerts each season, given by soloists. The list of these includes all the greatest virtuosi of the day. Music lovers of London will have the opportunity of hearing Herr Scharrer and judging for themselves. Amy Castles has consented to sing with orchestral accompaniment at this concert, and will further sing other numbers with piano accompaniment.

The second recital given by Dr. Ludwig Wüllner was again a most enjoyable one. The program was lengthy and occupied two and a half hours of performance, yet at the end Dr. Wüllner was obliged to give two or more encores, amid the greatest enthusiasm. In fact, the applause, the cries of "Bravo! bravo!" were so long continued after each song that the evening was one long ovation to this celebrated singer. The special art that Dr. Wüllner possesses of interpreting every shade of meaning of the words of a song is rarely heard. Four and five recalls after each number also testified to the approval of his listeners. The program begun with three Schubert songs, all splendidly rendered, with a fine effect that charmed the audience. There was a group of Brahms lieder, delightfully sung, and a repetition of "Salamander"; it is difficult to particularize, for every song charmed and brought further compliments in the way of recalls and applause. Dantine Sutherland played some piano solos. It was hoped that Dr. Wüllner would give a third recital, but after an exacting season, during which he has sung 120 recitals, he feels the need of rest.

If it is possible he will return late in June for another appearance. Among those present, who were personally congratulating and complimenting Dr. Wüllner at the close of the recital, were Mr. and Mrs. Arthur Nikisch and Elena Gerhardt. Coenraad van Bos, the sympathetic accompanist, also received a tribute for his assistance, and was called to the platform with Dr. Wüllner.

Much interest is felt in the first London appearance of a gifted dramatic soprano, Anna El-Tour, who possesses an extraordinarily brilliant voice and who has already made a reputation on the Continent. Miss El-Tour comes to London with Madame Nikisch, with whom she has been studying and still continues. Madame Nikisch speaks in the highest praise of the young lady's voice and predicts a brilliant success. The date of the recital is not yet decided, but it will be either the last week in May or the first week in June. Miss El-Tour is a Russian by birth, and both speaks and sings five languages—English, French, Italian, German and Russian. She will give two recitals during the season.

The Concert Direction Karl Junkermann is the sole agent for Kubelik, Zimbalist, Tina Lerner, Anna El-Tour, Erna Mueller and Signor Constantino, all these artists being available for private as well as public engagements. Their office is located at 122 Regent street, and their telegraphic address is very suggestive of music, being "Doremi, London."

Among other attractions during the London season Tina Lerner, the Russian pianist, is giving two recitals. The first one took place last Saturday at Bechstein Hall, when Miss Lerner added to the fine impression she made last October at Queen's Hall on the occasion of Mr. Kubelik's recital. Miss Lerner's recital last week included in the program numbers by Bach, Mozart, Schubert-Liszt, seven shorter pieces by Chopin, two lyric tone pictures by Wladimir Metzl, and the wedding march and dance of the elves from Mendelssohn's "Midsummer Night's Dream," arranged by Liszt. In all these the young pianist, who was greeted with a large audience at Bechstein Hall upon that occasion, made a pronounced impression. Her playing is marked with delicacy, fluency and sympathy. Her playing of Chopin's study in thirds caused such enthusiastic and continued applause that it had to be repeated, and the nocturne was finely played.

The first violin and piano recital by Ysaye and Pugno on Monday afternoon, when Bach's sonata in G, Mozart's in B flat and Schumann's in D minor were played, was greatly enjoyed. These two artists have made a specialty of this form of musical art on the Continent for some years past, more particularly in Paris, but it is not often

that two such soloists appear together in London. The second sonata recital will take place next Monday and the third one the following week. It is hoped that these recitals may become annual events in this city.

Mr. and Mrs. Neil Forsyth are receiving congratulations upon the birth of a son.

Madame Melba is expected to arrive in London next Friday, and will make her first appearance this season at Covent Garden, next Tuesday evening, in "Boheme," when Zenatello will be the Rodolfo.

Antonia Dolores gave her only recital of this season last Thursday afternoon, with Coenraad V. Bos as accompanist. A group of old English songs opened the program, after which came French, German, Italian and again French, two of Massenet's ending the program.

Nevada Vanderveer, a contralto, who has been a pupil of Victor Beigel for some time, was the assisting soloist at the first of Jan Hambourg's historical recitals last week. Miss Vanderveer possesses a remarkably fine contralto voice, which should bring her much success in the future; she sang a number of songs which were selected to carry out the historical character of the program. Among them were Rossi's "Ah! rendi mi," Lasso's "Mon cœur se recommande," Scarlatti's "Se Florindo" and Caccini's "Amarilli," all sung with effect. Miss Vanderveer will be the vocalist at the three other concerts of this series. Mr. Hambourg played a number of solos, dating from 1620, and was assisted in the concerto by Vivaldi, for three violins, by Mrs. Mark Hambourg and Orry Corjeag.

The last concert of the London Symphony Orchestra was a fitting close to a most successful season. Arthur Nikisch conducted, and that means that the orchestral numbers were superbly rendered. Brahms' C minor symphony was the great piece of the afternoon, and the performance was a memorable one. Mr. Nikisch and the orchestra receiving hearty and prolonged applause at the close. Berlioz's "Le Carnaval Romain" and the overture to "The Flying Dutchman" were equally well played and received by the audience; in fact, the three last concerts under Mr. Nikisch's direction have been events of the highest musical importance. Such interpretations have seldom been heard, if ever, here, and it is a matter of congratulation that Mr. Nikisch is to conduct some other orchestral concerts before leaving for the Continent; also

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that he will be here again next spring for the next series of the orchestra.

By permission of Lady Brassey a concert was given at her residence in Park Lane last week by Catherine Aulsebrook, pupil of Blanche Marchesi. Miss Aulsebrook sang three groups of songs, and was joined in a duet by Madame Marchesi, who was also heard in a number of solos. Mrs. Gordon Woodhouse, Jan Hambourg, Boris Hambourg, Horatio Connell, Gregory Hast, Mrs. Landon Ronald, who sang three of her husband's songs and was accompanied by him, and Tita Brand were the other soloists.

It is announced that there is really to be a musical version of "Arms and the Man," the libretto that Bernard Shaw thought he did not want to write. Oscar Strauss is the composer, and the piece is to be produced in London during the autumn.

Much regret is felt that Kreisler will not appear in London this week, as formerly announced. His physician forbids his appearing in public for the present, but we hope in the near future, when his health is fully restored, to hear him again.

A matter that is being agitated a bit just now is the nuisance of hats at matinee performances, whether at the theater or in the concert hall. In America there is a law about the wearing of hats, so you do not have to contend with the latest creations in millinery when listening to music, but here it is a matter of courtesy if a lady removes her hat, and recently at an afternoon concert some ladies refused, when requested to remove their hats, which were entirely obstructing the view of the stage. At one of the theaters tickets are now sold with the understanding that the purchaser, if a lady, will remove her hat, or else not attend the performance. It is hoped that this rule will soon extend to all places of amusement.

The Viking Club gave a concert last week, when the music was largely selected from Northern composers, Grieg and Sveinbjörn Sveinbjörnsson being represented on the program.

Mischa Elman has recently given two recitals in Paris at the Salle Erard, and met with phenomenal success. Pablo

Casals and Moszkowski, who were among the audience, were very enthusiastic, and Moszkowski, who seldom goes to a concert, was so fascinated that he felt he must attend the second one of this violinist. Jacques Thibaud was another who was present at the concert and greatly interested. Some of the press notices are translated and given:

Mischa Elman had a triumph on Tuesday evening at the Salle Erard. This young violinist, acclaimed as a wonderful prodigy three years ago with Colonne, is now in possession of a talent absolutely unique, and he astounded his hearers.—Le Journal.

Mischa Elman, who, a few years ago, was first introduced to us by Colonne, had on Tuesday an astounding success with his recital. Though only seventeen years of age, he is a finished virtuoso. To an overwhelming technique he combines a musicianship which is astonishing.—Le Figaro.

On Tuesday evening, Mischa Elman showed himself to be an incomparable virtuoso, with an absolute mastery of the various styles. The public, which filled the room, gave him such an ovation, that although he has for a long time been accustomed to such absolute success, it must yet live long in his memory.—La Liberté.

It was in a hall absolutely full, and before an audience intensely enthusiastic, that Mischa Elman gave the first of his recitals on Tuesday night. Since he first appeared here, Elman has placed himself by his work in the very front rank of the virtuosos of the bow, and the way in which he carried out his long program fully justified his reputation. He is a master in all the force of the term, and the amateurs who listened to him will not easily forget his recital.—Gaulois.

Elman Recitals. Grand success on Tuesday at the Salle Erard for the Russian violinist, Mischa Elman. This young man has kept every promise he made when he first appeared among us, and today he must be acclaimed a master of his instrument.—Echo de Paris.

Violet Anderson, vocalist, assisted by Herbert Pryor, pianist; Emile de Vlieger, a Belgian cellist, who received a double recall at his recital; Muriel Warwood, a native of Birmingham, where she began her violin studies with her father at the age of five, but afterward with Max Mossel, then with Sevcik; Joska Szigeti, violinist, first recital this season; Marjorie Evans, a young violinist; Eveline Gerish, Ruby Bond, Ada Tierney, Noona Macquoid, Carmen Vardou, Violet Anderson, Mr. and Mrs. Thomas Meux, Madame Albani, assisted by Ada Crossley; Sir Charles Santley, Haydn Wood, William Green, H. Lane Wilson and Mathilde Verne; Marguerite Stroobants, Gertrude Lonsdale and Hans Neumann; Backhaus; Elizabeth

O'Callaghan, Alexander Heinemann, Amy Woodforde-Finden, Campbell McInnes, Katherine Jones, Harry Hughes and Louise Dale are others who have appeared during the week. A. T. KING.

From the Von Klenner Studios.

Mary M. Benson, contralto, a pupil of Madame Evans von Klenner, has been engaged by the South Presbyterian Church, of Morristown, N. J. This church is noted for its fine music, and is, therefore, exacting in regard to the singers it engages for the solo positions.

Antoinette Glenn, soprano, and Mrs. Walter Hege, contralto, both from the Von Klenner studios, have been engaged for the music festival at Winston-Salem, N. C. Eight of the teachers who have studied with Madame von Klenner during the past season have been engaged for schools and colleges, thus, in "a lean year," as Madame von Klenner puts it, she has made a record worthy of mention.

Mrs. Eylau Coming.

Carrie Wilhelm Eylau, the eminent Berlin piano pedagogue, will sail from Europe June 6 on the Barbarossa, to institute a summer course of instruction in this city. Her studio will be that of Francis Fischer Powers, at Carnegie Hall. For the present, Mrs. Eylau may be addressed in care of the New York office of THE MUSICAL COURIER.

Bessie Abbott Back From Tour.

Bessie Abbott, who was on the tour with the Metropolitan Opera Company, and later made a concert tour as far as Vancouver, returned to New York last Thursday morning. Miss Abbott, accompanied by her sister, Jessie Pickle Abbott, will soon sail for Paris.

Corried Out of Opera.

After June 15 the name "Metropolitan Opera Company" will be legalized instead of the present "Corried Metropolitan Opera Company." The change in title has been decreed by Judge Greenbaum, of the Supreme Court, as a result of a petition filed on May 1 by the corporation.

Marie Panthès, of Geneva, played Brahms' D minor piano concerto and the new Moor concerto at Amsterdam

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Tecla Vigna, Singer and Teacher.

CINCINNATI, May 21, 1908.

The art of singing has flourished in the city of Cincinnati from the earliest days of its musical life, and there have been many excellent teachers of the enchanting skill of the singing throat; but among all this body of honorable and talented laborers in the vineyard where the grapes, not of wrath, but of joy, are grown, no one has made a more distinguished figure than Tecla Vigna, the subject of this brief sketch. Madame Vigna comes from the north of Italy, having been born in the city of Savigliano (Piemonte). She was thoroughly educated after the Italian régime, at the Conservatory of Milan. There she not merely studied singing, but the piano as well, and was celebrated as a concert performer, and especially as an accompanist of exceptional talent.

Her grounding in music was of that exact and tasteful kind for which the Italians have been justly famous during the past three centuries. After receiving her diploma, she went upon the stage and for three years pursued a successful career as operatic contralto. In the year 1882 Albino Gorno, who had been the accompanist for Adelina Patti, and had through that recommendation obtained a lucrative post at the College of Music in Cincinnati, brought Madame Vigna to the notice of the management of the now famous college, and she was enrolled among its vocal faculty. At this time she did some occasional singing in public, and the present writer vividly recalls even now, after twenty-six years, her rendition of the grand cavatina, "Ecco Il Punto," and "Non Più Di Fiori," from the "Titus" of Mozart, which Madame Vigna gave us at the hall of the Society of Music Friends, an organization now, alas, defunct, through the changed conditions of the city's life, or through the carelessness of the rising generation. Who knows which? That evening Madame Vigna with one step took her place upon a throne among those in Cincinnati who have any real and artistic discrimination in the matter of vocal interpretation.

The method possessed by Madame Vigna at that time, and which she has imparted ever since to her flock of students, was distinctly Italian, and distinctly modern, and dramatic in the very best sense of the term.

Her tone was large and telling, with a vibrancy quite peculiarly its own. The scale was broad and well equalized, the various registers, or as some term them, the "tone colors," were at her command for any sort or degree of mixing and blending; the delivery of the text was clear, and the dramatic emphasis sure, infallible, intense, and of tropical fervor. No one could sit cold and listless while Madame Vigna sang. However, she, like many other artists, has found that the demand for musical impersonations and performances in America is far less than the demand for teaching, for we are much more eager to take a hand, and do something active, than to sit back and languidly receive, or merely enjoy, life.

We Americans are nothing if not strenuous, and the art of enjoying life is not with us a "lost art," it is a not found art. Hence it came to pass that Madame Vigna has seldom been heard either in opera, concert, or church

service; but she began from the very first to attract by a sort of magical potency the very best voices to herself. Probably no one now in Cincinnati has so large a percentage of really good singing voices in her class as Madame Vigna. To this end, the gathering of the tiny iron filings of susceptible talent to her circle, many causes have contributed. Her many-sided and thoroughly consistent musicianship, to begin with; then her general quickness and mental alertness, which has enabled her to learn English well, and to comprehend the character of all those with whom she came in contact; and last, but assuredly not least, a very fortunate and happy faculty of making friends. Her pupils all have a most fervent and lasting affection for her as a friend, wherewith to reinforce their respect for her as a musician.

Madame Vigna has been at times connected with the College of Music and with other schools, but is at present entirely independent of any associates, and has her own school and her own graduations and commencement ex-



TECLA VIGNA.

ercises. These are attended each year by large and enthusiastic audiences, whose demonstrations of delighted approval give no uncertain sound.

While the leanings of Madame Vigna are decidedly operatic and dramatic, her pupils acquire so good and so flexible a method that they are not narrow or one sided, and can, if need be, adapt their work to the service of the sanctuary. Her repertory of teaching pieces shows a catholic taste, and while Italian music and language naturally lead in her feeling, she uses French and English with frequency, and even German, though her ideas of tone pro-

duction differ quite materially from those in vogue among many German teachers of the voice. It is not known as widely as it ought to be that the most German of German masters, Richard Wagner himself, said that the true method of singing was that of the Italian.

The opportunity for singing in church is so much greater than to sing in opera or concert that her students have naturally gravitated to the choirs of the city. Many of the best paid and most exacting positions in Cincinnati are filled by the pupils of Vigna. At one time the entire quartet in one of the leading Presbyterian churches was composed of her students. Madame Vigna gave her first lesson on November 27, 1882, and on November 27, 1907, she rounded her first quartet of a century in the noble profession of a vocal instructor in Cincinnati. This was her silver wedding to Cincinnati music.

As her classes have always been full, it follows that during these years she has taught literally hundreds of students. A brief mention of a few of them may be not uninteresting. Among soprani, Mrs. Dell Kendall-Werthner may be named as one of the most frequently employed of our local singers. Her voice is round, full and noble, and she shows the art of a finished singer. She is the wife of one of Cincinnati's foremost piano teachers, Philip Werthner, who has for a quarter of a century conducted the Walnut Hills Music School.

Antoinette-Werner West is also a most gifted artiste, who is now coming to the front as an oratorio and concert singer. She was included in the choir of local singers employed at the recent May festival.

Ethel Irwin-Rendigs, who graduated only last year, is a singer who has a fine rich mezzo soprano voice, and has advanced well in the art of using it.

Among Madame Vigna's younger singers, Miss Sutkamp and Miss Keller deserve honorable and even enthusiastic mention. Both ladies have agreeable soprano voices of much flexibility, and the sweetness and charm of the singing is well in evidence.

Among the contraltos whom Madame Vigna has formed the first place belongs by right to Charlotte Callahan. This young lady has not only a most telling and resonant mezzo soprano-contralto voice, but sings with the finish of a true artist. She is not only popular as a church singer, but does a large amount of the best concert work in this vicinity. Another remarkable contralto is Miss Maul, whose voice is one of those rarest of rare voices, a true, deep contralto. While this limits her range at the top to a degree at times inconvenient, since all composers nowadays want an F sharp or G, and Wagner constantly an A in the contralto roles, she makes up for it by the richness and mellow largeness of her voice. Among Madame Vigna's tenors may be named with distinction Leslie Chilton, who is one of the well known church tenors of the city; Mr. Nielsen, a young Dane with a superb voice of the true tenor timbre, who bids fair to make a star of the operatic stage, and Mr.

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Bagby, who is a fine dramatic tenore robusto, who is quite at home in large dramatic roles.

Her basses are led by that best of Cincinnati bassi, Marcus Kellermann, whose supreme beauty of voice and excellent art has just won for him an appointment at the Berlin Grand Opera. Mr. Gallegher also has a beautiful sympathetic voice and sings well. He is now on the stage gaining fame in light opera. Then there is a most noble singer, Mr. Baughman, who has a large resonant basso voice of wide compass and even scale.

J. S. V.

Louise Ormsby's Press Notices.

Louise Ormsby, the soprano, has returned to New York, after a series of appearances in festivals and other concerts in New York State, Pennsylvania, Ohio and New Jersey. This young American singer was especially successful during the past winter and spring. The following press notices testify abundantly to her popularity, and also that her voice and her art are appreciated by the discriminating critics and music lovers:

Miss Ormsby has a clear soprano voice. She gave two Brahms songs, "Meine Liebste grun" and "An ein Veilchen," with taste and sympathetic feeling, while her third number, "Happy Song," by Del Riego, was delightful and received an encore.—Buffalo Courier, April 21, 1908.

Miss Ormsby has a beautiful voice, fresh and sweet. Two songs by Brahms and Del Riego's "Happy Song" were her regular numbers. The last was given with such brilliant spirit that an encore was demanded. "Si mes Vra," by Hahn, was the encore.—Buffalo Times.

Miss Ormsby sang here for the first time. She has a lyric soprano voice, excellently produced and lovely in its freshness and purity. She sang with artistic simplicity and refinement two songs by Brahms, and then won such hearty approval by her spirited and brilliant delivery of Del Riego's "Happy Song" that she was obliged to add as encore Hahn's "Si mes Vra."—Buffalo News.

Miss Ormsby's clear soprano voice was most admirable in the recitatives.—Columbus, Ohio, Sun, May 5, 1908.

Miss Ormsby, soprano, was again warmly received, singing for her opening number the principal aria from Charpentier's "Louise," which opera was presented for the first time in America the past winter at the Manhattan Opera in New York. This beautiful aria, two Irish songs by Hahn, and Del Riego's "Happy Song" brought an enthusiastic recall to which she responded.—Columbus Dispatch.

Louise Ormsby, the soprano, sang with pure tone and very expressively the comparatively minor solos allotted to this part, the familiar "Jerusalem" being her only important number.—Columbus Citizen.

Louise Ormsby, soprano, is gifted with a pure, exceedingly well placed voice. Her work was effective and satisfying. She sang the

recitative, "The Multitude Was Stirred Up Against Them," with inspiring power and fine artistic finish.—Ohio State Journal.

Miss Ormsby is a singer of natural gifts and a wealth of vocal accomplishments. Her voice is of the pure soprano quality, flexible, and trained to the power of executing intricate passages, no matter how deeply embroidered. She is such a singer as it would be a delight to hear in a program of Schubert's songs, or somethings out-

bits of work of the entire oratorio.—Chillicothe, Ohio, Gazette, May 12, 1908.

Louise Ormsby, of New York, in the soprano role, delighted her hearers and sustained well the high reputation which preceded her. She possesses a lyric soprano voice, sympathetic and of much sweetness and of good carrying power. Her role was artistically essayed and she was greeted with prolonged applause. She was heard to excellent advantage in the opening aria, "Hear Ye, Israel," of the second part.—Chillicothe News-Advertiser.

Miss Ormsby sung Eve with charming effect. No part seemed too difficult for her excellent and highly cultivated voice. She sang with so much ease and apparent carelessness that the audience scarcely realized the difficulty of the composition. She threw herself into the task, and seemed to experience every doubt, every fear, every joy that Eve experienced.—The Greenville Daily News, April 24, 1908.

Miss Ormsby, who is a pupil of Marchesi, and studied in Paris for several years, possesses a lyric voice whose tones are sympathetic and beautiful, and she made a distinct impression.—Philadelphia Press, January 8, 1908.

Louise Ormsby, the soprano, who possesses a clear and sympathetic voice, was well received. Her tones were of rare beauty and the notes in the high range were of exceptional smoothness. She was at her best in giving "Rejoice Greatly" and "I Know That My Redeemer Liveth."—Reading, Pa., Eagle, January 8, 1908.

Louise Ormsby sang "I Know That My Redeemer Liveth" with wondrous tenderness; so also the aria, "Come Unto Me."—Reading Herald, January 8, 1908.

Miss Ormsby's soprano is delicate, but pure and delicious. She sings fluently and with warmth and expressiveness.—Trenton, N. J., Daily State Gazette.

Miss Ormsby has a voice of excellent soprano quality, and appeared to decided advantage in the great soprano aria of the opening of part two, "Hear Ye, Israel."—Daily True American, Trenton, N. J.

Hartmann in Cologne.

(By Cable.)

COLOGNE, May 20, 1908.

To Musical Courier, N. Y.:

Arthur Hartmann scored tremendous success here at orchestral concert under Fritz Steinbach. Numerous encores; applause an ovation.

R.

Beer-Walbrunn's opera, "Don Quixote," had only three performances at Munich and was then retired from the repertory.

"Pelléas et Mélisande," which was promised the Munich public this season, has been postponed there till next winter.

Arensky's posthumous Indian opera, "Nala and Damajanti," had a successful première in St. Petersburg recently.



LOUISE ORMSBY.

side the rigid religious form of Handel's later life.—Republican Gazette, Lima, Ohio, May 10, 1908.

Miss Ormsby, soprano, had an excellent voice of lyric, not dramatic, quality. Her tones were pure and true. Her principal solo, "Hear Ye, Israel," showed Miss Ormsby's voice to better advantage than any of the evening, and was, perhaps, one of the finest

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NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
136 N. BELLEVUE AVE., MEMPHIS, TENN., May 20, 1908.

The work of the Federated Clubs is drawing rapidly to a close for the present season, but all clubs seem ambitious for greater progress next season and prospects for marked advancement in the musical world are very promising.

The Treble Clef Club, of Jonesboro, Ark., will close the season with a musical matinee May 22. Many out of town guests will be present and a brilliant program has been arranged. Officers will be elected at the early June meeting, which will be held for that purpose.

The Ladies' Saturday Musical Club, of Muskogee, Okla., held their final meeting of the season recently and elected the following officers for the coming year: President, Mrs. C. L. Steele; vice president, Marion Bell; recording secretary, Katherine Deitz; corresponding secretary, Lilly Bell Deitz; treasurer, Mrs. Carl Cooper. Mrs. Steele, the newly elected president, is the sectional vice president of the National Federation of Musical Clubs and a valuable member of that organization.

Thursday morning, April 30, the Morning Musical Club, of Oneida, N. Y., gave its annual organ recital at the First Presbyterian Church. Those taking part in this interesting program were: Mrs. Potter, Mrs. Adolph Frey, Mrs. House, Miss Coon, Mrs. Adams, Miss Maxon, Miss Childs and Miss Hatch.

The Lake View Musical Society, of Chicago, gave the fourth concert of the season on May 4 at Martine's Hall. The program was made up of selections by Schuett, Reichards, White, Liszt, Mendelssohn, Schubert, Wagner and Weidig. Miss Doelling, Miss Wolff, Mrs. Frank Spear, Mrs. John Sydney Burnet, Mr. Weidig and Mr. Klammer were on the program.

The leading musical feature of Memphis, Tenn., for the first week of May was the Beethoven Club's attractive program which was given at Goodwyn Institute. The body of the work was furnished by Marie Greenwood-Guiberson's chorus, which was assisted by a double string quartet, under the direction of Mrs. Arthur Falls and several numbers from prominent local soloists. This was the final concert of the season, and will be followed by a business meeting and "President's Day" late in May, which will close the work of the club until October, 1908.

This has been by far the most successful season, both financially and artistically, of the Rubinstein Club, of

Cleveland, Ohio. This ambitious club gave the final concert of the season late in April, with David Bispham assisting the club's ensemble class, under the direction of Mrs. Seabury Ford.

The Amateur Musical Club, of Chicago, gave its last regular recital the last Wednesday in April. The program was a request program of favorite numbers which had



MRS. JOSEPH W. WINGER,

Vice-President Western Section, National Federation of Musical Clubs.

been given throughout the year. The Amateur Musical Club is one of the very active clubs in the Federation, and under the management of the president, Mrs. E. H. Brush, who is corresponding secretary for the National Federation of Musical Clubs, great good has been accomplished.

A program full of charm and daintiness was presented before the members of the St. Cecilia Club, of Grand Rapids, Mich., Wednesday, April 24, by Mrs. Joseph Michaelson, an artist member of the club. Her group

of German songs and two parts from Meyerbeer's "L'Africaine" were received with great favor. Mrs. Michaelson's accompaniments were admirably played by the club's retiring president, Mrs. Knott.

Reports from the State directors are encouraging and many new clubs have signified their intention of becoming federated before another season. Federated clubs declare they would not exist without the privileges and pleasures afforded by the Federation and many unfederated clubs are realizing what they are missing by being out and are applying for membership. The Southern States have the encouragement and assistance of Mrs. Claude Steele, of Muskogee, Okla., who will cheerfully respond to any application from clubs in her section. Mrs. Romeyn Smith, of Syracuse, New York, is always delighted to assist the clubs of the Eastern States into success through the Federation. Mrs. A. M. Robertson, of Indianapolis, is the very active and agreeable worker in charge of the Middle States, and if a club allows her to know of its existence she will furnish it with many reasons why it should federate. Mrs. J. W. Winger, of Lincoln, Neb., takes care of clubs in the Western section, and a word to her from any club desiring to become a member of the great strong body—the National Federation of Musical Clubs—will have prompt and pleasant response.

Thursday, May 21, the Grand Rapids Evening Press will publish a St. Cecilia edition for the music club of that name in its city. The Cecilians have much to feel proud of and so has Grand Rapids in possessing such a body. It is the only club in the United States which is a woman's musical club possessing its own club house. Besides this the club has the honor to have for its active member, ex-president and interested worker Mrs. C. B. Kelsey, the president of the National Federation of Musical Clubs.

NOLA NANCE OLIVER

Alexandre Guilman gave an organ recital at Mannheim, and was acclaimed by the public and the press as the greatest organist ever heard there.

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NEW YORK, May 25, 1908.

The International Art Society, Mrs. J. Christopher Marks, president, now organizing branches in various parts of the country, had the closing meeting of the season, consisting of a members' meeting, installation of officers, and program of nine numbers at the Waldorf-Astoria Hotel, May 18. Guests of honor were the Revs. Charles A. Brown and John A. Williams, who, with the chief officers, sat on the platform. As usual, with this flourishing young society, the rooms and corridors were crowded. B. A. More, baritone, has a voice of sonority; Grace Upington, pianist, played with nice touch; Mary Mackid, a promising young pupil of Dufault, made a hit, singing with expressive voice and pretty manner; Mrs. John L. Niver read a poem, holding forth the guiding principle of the society, "The Laborer Is Worthy of His Hire," and during the reception Bertrand Hirsch, violinist, played. Dr. Marks played the accompaniments, and many pleasant incidents occurred showing the regard entertained for Dr. and Mrs. Marks.

Ginevra Migliaccio, pianist, of the Royal Conservatory of Naples, Italy, who has played for royalty, including the Duchess of Aosta and the Princess of Candriano, gave a concert in the Waldorf-Astoria Hotel, May 18, showing herself to be a pianist of feeling, poetic temperament, and capable technic. The youthful, petite signorina is of decided individuality. Pedro Guetary, tenor, sang "O Paradiso" and a love song of his own composition, and Franklin H. Williams, violinist, played solos with taste. The concert was under the patronage of Mesdames J. Elliott Langstaff, K. B. Lapham, John Anderson, Arthur Murphy, Frank Busto and Thomas Bolling Coles.

The Gotham Club, Mrs. A. Arthur Alfred Brooks, president, had a gathering, devoted to music, literature, and orations, at the Waldorf-Astoria Hotel, May 19, at which a four-year-old pianist, Adrian Rollini, pupil of Mary Wagner Gilbert, was heard in Kube's arrangement of melodies from "Fra Diavolo." The infant, who was subsequently stood upon the table, that he might be seen, played very well indeed, raising much curiosity. Mrs. Gilbert has done wonders with him in six months' tuition. She was on the program to play the "Rondo Capriccioso." The Frank Woelber Violin Quartet, Albert C. Knight, cellist; Cornelia H. Gregg, violinist; Georgia Penfield, pianist, and others, contributed musical numbers. Hudson Maxim, the inventor, gave a talk.

Pupils of Josefa Middecke united in a musicale at the Hotel Astor, May 18, a program of nine vocal solos being followed by the production of Pergolesi's "Stabat Mater," for women's voices. The solo singers during the evening were: Marie Kroeger, Gertrude Sander, Ceita Johnson, Margaret Middecke, Hannah Eschenbrenner, Harriet Schaefer, Marie Amort, Gertrude Hinz, and Ethel Hahn. Carl O. Deis was at the piano.

Chilion Roselle gave an organ recital at the Fourth Avenue Presbyterian Church recently to a large and enthusiastic audience. His program was of unusual interest and showed artistic ability. The Bach Toccata and Fugue in D minor was played with dignity and Guilmant's first sonata showed brilliant technic. Edith Chapman Gould, soprano, and Charlotte Miller, mezzo contralto, assisted.

Annie M. Roth, solo soprano at Calvary P. E. Church, sang a program of an hour's length at the Home for Incurables, Riverside drive and 139th street, May 19, including many little known modern songs by Harris, Rogers, Clough-Leiter, and others; F. W. Riesberg at the piano. Miss Roth has a clear and high soprano voice, under artistic control, and her singing gave much pleasure to the unusual audience. Cornelia Barnes, sponsor for the affair, recited cleverly, told stories, and otherwise helped raise the spirits of the invalids.

Emma Thursby's pupil, Marta Paola Wittkowski, is having much success in Italy, where she has just finished an

engagement at Rimini, singing thirty-one times wit' in two months, in "La Gioconda," "Aida" and "The Huguenots." In April she appeared at Ancona in the same parts. She has just signed a contract to sing in fourteen different roles at La Constanzi, the largest opera house in Rome, for the entire season of five months, beginning in December. Josephine Shaeffer, well remembered here, is singing in opera in Germany, and both young women promise to do credit to the name of Thursby. Press notices of Miss Schaeffer are full of praise.

Susa R. Carpenter, dramatic soprano, pupil of Frederic Bristol, was nearly persuaded to go to Italy, to sing in the De Macchi opera, in Rome; instead she elected to return to Colorado for this summer, deferring the Roman opportunity. Early in the autumn she plans to give a recital at Mendelssohn Hall. She was the special feature of the Le Baron Drumm School performance of Hahn's "Esther" at Carnegie Lyceum, in April, and as she is said to be a young woman of grit and talent, she will get on.

Frederic Bristol left May 23 for Coburg, Germany, where he has a class of pupils secured for him, four of whom are from Berlin. He will remain in the Grand Ducal city three months.

Frederick Killeen, a recent arrival here from Michigan, secured the position of solo tenor in the Reformed Church, Brooklyn; William G. Hammond, organist. He has an unusual voice, of high range and beautiful quality, distinct enunciation, and pleasant personality. Harriet Ware is coaching him. Frances Caspari, the new soprano of the Brick Presbyterian Church (Archer Gibson, organist), is also with Miss Ware.

Maria Celli (Mary Helen Howe) left a fortnight ago for Italy, where she will sing in opera.

The American Guild of Organists held their annual dinner, May 25, at Café Lafayette. Prominent speakers delivered addresses. Particulars in the next issue of THE MUSICAL COURIER.

The third of the instructive recitals given under the auspices of the Musical Culture Club, Newark Division of the Metropolitan Schools of Musical Art, Louis Arthur Russell, director, was devoted to "The Romanticists." The participants were the Saturday (senior) Ensemble Class of the College of Music, the Philomela Ladies' Vocal Club of the College of Music, soloists, and others. Four pianos, two and three pianos unison, etc., classed as ensemble music of the highest grade, was performed. The Ensemble Class: Anna Shreve Burgyes, Clare Burgess, Irene Brown, Grace Fee, Eleanor Hendrickson, Helen Halsey, Alma Holm, Myra Lyle, Florence Ohl, Ethel Pursel, Wilmetta Perrine, Gertrude Savage, Norma Whitfield, Hilda Barr, Master Willard Brandenburgh; the Philomela Ladies' Vocal Club: Mrs. Robert Dawkins, Eloise Russell Ferrall, Mrs. Thomas Latimer, Mrs. Clifford Marshall, Alice Anthony, Lillian Carrington, Gertrude M. Dwyer, Jane A. Day, Harriet Dippel, Grace Fee, Mell Hobson, Selma March, Elizabeth Miller, Marguerite Ross, Alice Reed, Cecilia Schuck, Elizabeth Van Ness, Alice Van Natta, Ella Van Natta, Norman Whitfield. The Musical Culture Club announces three evening recitals, as follows: 1st, An Evening with the Classics; 2d, An Evening with Chopin and Schumann; 3d, An Evening with Mendelssohn and His Friends. Tickets and information at the college office.

The concluding pair of organ recitals by Professor Samuel A. Baldwin on the magnificent organ at the College of the City of New York, Amsterdam avenue and 130th street, took place Friday, May 29, at 2:30, and Sunday, May 31, at 3:30 p. m. Friday, his principal numbers are the "Overture to William Tell," "Funeral March and Seraphic Chant," and Widor's "Fifth Symphony." Sunday, they are "Fantasia and Fugue," in G minor, Bach; Guilmant's second "Nuptial March" and Reubke's "Ninety-fourth Psalm." These recitals have been unique among the many given in the metropolis, and have been heard by audiences averaging 2,000 people. They will be resumed in October.

Isabel Hauser played the Chopin polonaise in C sharp minor at the recent meeting of the Knickerbocker Chapter, New York City, Daughters of the American Revolution, held at the Waldorf-Astoria, May 22. Miss Hauser played at a musicale given by Mrs. Florian Krug, her numbers being the A flat impromptu by Chopin and a group of MacDowell pieces.

Pupils of the Virgil Gordon Piano School, 15 East Thirty-first street, played a very interesting program,

Thursday night of last week. Mr. Gordon's students acquitted themselves with their usual skill and comprehension. Opening numbers were performed by Beatrice Scheib, one of the youngest players. She was followed by Lillian French, another girl who was heartily applauded. Edith McClosky and Alma Cox, from the more advanced classes, played pieces by Chopin, Rubinstein, D'Albert, and Mokrejs, displaying tonal contrasts and feeling. Janet McIlvaine, whose poetic temperament dominates her playing, was heard in numbers by MacDowell and Grieg. Rose Feldmann played brilliantly the "Spanish Caprice" by Moszkowski. Adele Katz, a youthful player of marked talent and decided promise, closed the program.

Today (Wednesday) at 4 o'clock, the pupils and several members of the faculty at the Granberry Piano School will assist at the recital to be given at the school in Carnegie Hall. Mr. Granberry will make the introductory remarks. The last interpretation lecture-recital of the season 1907-8 will occur on the evening of Monday, June 1, at 8:15 o'clock. Henry Holden Huss, the composer-pianist, will be present and will play a number of his own compositions. The regular order of the program will be varied further by the rendition of songs written by Dr. Nicholas J. Elsenheimer.

Saturday evening, May 16, three Severn pupils furnished the musical part of an entertainment at the Henry F. Steigner studio, 421 West Fifty-seventh street. The pupils were: Josephine Engellen, violinist; Belle Felton, pianist, and Mabel Armstrong, soprano. Miss Engellen played "Hejre Kati," by Hubay, and a Hungarian dance, Brahms-Joachim. Miss Felton's numbers were the left-hand "Lucia" fantasia by Leschetizky and an etude by Chopin. Miss Armstrong sang Denza's "Si tu m'aimais" and "I'm Wearin' Awa, Jean," by Arthur Foote.

MUSICAL NEWS OF BROOKLYN.

A record of Madame Grosse-Thomason's pupils' musicale was crowded out of the Brooklyn department last week. The pupils were heard in a "May Day" program at the Grosse-Thomason School, 359 Degraw street, Saturday morning of week before last. The music was all of the joyous optimistic kind, and from first to last was played with convincing art and always in the best taste. The order of the program follows: Valse from "The Sylphs" (Spindler), Cornelia Woolley; "The Little Coquette" (Klein), Beatrice Jones; "April" (Tchaikowsky), Marion Niedner; "Skylark" (Tchaikowsky), Edith P. Roney; "To a Wild Rose" (MacDowell), Berta Grosse-Thomason; polonaise in C sharp minor (Chopin), Helen Sayer; sonata, for piano and violin, op. 8, first movement (Grieg), Mrs. H. E. Jones, piano, and Mrs. Oliver Hoyt Anderson, violin; "Improvisation" (MacDowell); "To Spring" (Grieg), Marcelle Guerin; "Murmuring Zephyrs" (Jensen-Niemann), Edna Shepard; aria from "Louise" (Charpentier), sung by Myrtle Vinson; "Maiden's Wish" (Chopin-Liszt), Harriet Connor; "Aufschwung" (Schumann), "Butterfly" (Grieg), Florence Seelman. As usual, the company attending the musicale was made up of the elite of Brooklyn. Madame Thomason has had a successful season. Her assistant teachers in the piano department include William E. Bassett, Belle Perkins, Harriet Connor, Louise Thompson and Effie Douglas. Charles Bassett, the operatic tenor, is head of the vocal department.

Miltonella Beardsley, the pianist, who has played at musicales in and around New York this winter and spring, was a star performer at the Chiropean Club meeting held in the Pouch Gallery, Thursday afternoon of last week. Always alert for novelties that are worth while, Mrs. Beardsley played a barcarolle, by Rachmaninoff, in G minor, which no one but one of the great European pianists has played on this side of the Atlantic. The other numbers were a dainty gavotte by Niemann and the "Rondo Capriccioso," by Mendelssohn. The pianist played with charming expression, with technical smoothness and sincerity. Mrs. Beardsley is rapidly coming to be known as one of the best of the resident pianists, who devote themselves to salon playing. Marguerite Liotard, soprano, sang a group of songs by Denza, Ware and Dell'Acqua. Mrs. Burt Wellington Stover sang an aria from Gounod's "Queen of Sheba." Both vocalists were accompanied by Florence Brown Laskey. Ella May Johnston is musical director of the club. The committee on literature and art, Mrs. C. E. Donnellon, chairman, was in charge of the day. Addresses were made by the president, Mrs. Eugene J. Grant, and Eugene Wood.

H. Brooks Day, F. A. G. O., gave an organ recital at St. Luke's P. E. Church, Brooklyn, May 20, playing a program of works by Lachner, Reger, Bach, Boellmann, Godard, and Wely. Mrs. Charles Francis Smith, soprano, sang Handel's "Come Unto Him" and Gounod's "Sing, Smile, Slumber."

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are quoted. Managerial announcements about artists will be accepted
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The annual subscription rate remains at
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THE MUSICAL COURIER and not to indi-
viduals, if prompt attention is desired. The let-
ters addressed to individuals are not opened or
referred to until the regular mail has been dis-
posed of; hence they are always subject to delay.
Furthermore, it is the desire of the paper to have
the mail addressed as above and not to any of the
staff and not to the editor, who is frequently ab-
sent from the city.

MANY persons who believe they dwell in holy
wedlock with art never really were married.

HENRY T. FINCH coined another one of his apt
aphorisms in the Evening Post last Saturday, when
he said: "Mendelssohn is the Dickens of music."

ARTHUR HARTMANN, the violinist, will be the
soloist at the first pair of concerts next season of the
Philharmonic Society, November 13 and November
14, 1908. These two appearances will mark Hart-
mann's debut on his second American tour.

HAVE you made arrangements to have your MU-
SICAL COURIER follow you into your mountain re-
treat or your seashore vacation this summer? Now
is the time to notify our subscription department of
intended change of address, and so avoid confusion
and lapses in delivery.

THE United States Treasury report shows that
there has recently been a gain of \$30,000,000 in
New York City bank deposits. If the foreign opera
stars could only be induced to stay away from these
shores for a season or two financial conditions in the
metropolis would soon regain their normal aspect.

ANOTHER season has gone by and many musical
fashions fluctuated with the speeding winter days.
The only styles that remained steadfastly in favor
and seem destined never to change are those left us
by those most skillful of all tonal craftsmen—Bach,
Beethoven, Mozart, Haydn, Schubert, Schumann
and Chopin.

THE coming season is the last one of Safonoff's
three year contract with the New York Philhar-
monic Society. It seems to be a safe guess that
there will be no renewal. When looking for a suc-
cessor to Safonoff, the Philharmonic should remem-
ber Mengelberg (Amsterdam), Löwe (Vienna),
Brecher (Hamburg), Frischen (Hanover), Schnee-
voigt (Munich), Hausegger (Frankfurt), Kogel
(Frankfurt), Scharrer (Berlin).

GATTI-CASAZZA pronounces as unqualifiedly false
the statement published in several of our local
dailies, that he intends to give Wagner's "Ring" in
Italian next season at the Metropolitan. It is equally
untrue that Caruso will sing Lohengrin in Italian,
as asserted by the Sun. No less a personage than
the great tenor himself, just before sailing abroad,
told a MUSICAL COURIER representative that when
he sings the role of the Grail Knight it will be in
German, as first announced exclusively in this paper.
Gatti-Casazza, by the way, is to sail for Europe to-
morrow (May 28), on the Savoie. He will go to
Paris, thence to Milan, and in August, with Tosca-
mini, is to meet Dippel and Mahler at Vienna.

PRESS NOTICES.

The increase of circulation of this paper has been
so extensive in recent years, that it is impossible to
continue the system of reprinting press notices for
advertisers except on a definite basis. The press no-
tices to be published hereafter will be based on the
size of the advertising, and above that it will be im-
possible for this paper to publish any press notices
unless paid for.

Those press notices that exceed the limit under
the arrangement will be charged for at the rate of
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which are purely advertising matter, can be pur-
chased on the basis of advertising even without the
insertion of other advertising, credited, as is cus-
tomary, to the papers from which they are quoted.

The general service of the paper to advertisers,
independent entirely of the editorial and critical de-
partments, will continue, as usual, for such pub-
licity as is due to them.

WALTER ROTHWELL, formerly conductor of the
Savage English Opera Company, has accepted the
leadership of the St. Paul Symphony Orchestra, and
will start on his duties there next fall.

THE Berlin letter of this issue of THE MUSICAL
COURIER contains a list of the works to be conducted
by Strauss at next season's symphony concerts of
the Berlin Royal Opera Orchestra. It will be seen
from the compilation that Strauss' scheme includes
all of the Beethoven symphonies, and, indeed, he
is devoting himself this first season almost wholly
to the classics. He and Mahler are the only living
composers represented on the programs. Reports
from Berlin say that many of Strauss' admirers are
surprised and disappointed in his selections. They
expected him to bring out a number of modern
works, but it seems that Strauss is much too good
a musician to waste his time and energies on much
of the modern stuff.

THE contention of THE MUSICAL COURIER that
Paderewski's playing has exceptional charm for the
unmusical listener is borne out by this criticism,
clipped from the Detroit News. The writer endeav-
ors to give his opinions of Paderewski's pedaling,
and voices his impressions in this graphic manner:

His right foot slides caressingly over the metal at times,
and presses with a swinging, gentle motion that might
move the rocker of a cradle. Again, it is drawn high
under the knee and flung forward as if aimed at a re-
volving bicycle pedal. With all the vigor of a motorman
pounding a gong when there is a woman wheeling a baby
carriage on the tracks, he bangs away excitedly, only
to resume the caressing touch with his right foot, while
the left takes gay little steps about the platform. He
has also a way of resting his heels on the stage and
softly patting the air with alternate feet, as if pumping
at a melodeon, sometimes substituting for this a sewing
machine movement.

THE cabled story that Knoté disguised himself as
a peddler and sang for Jean de Reszké in Paris to
get the latter's honest opinion is a very pretty tale,
but unfortunately lacks likelihood from what is
known on this side of the ocean regarding the ac-
quaintance of the two men. Knoté and De Reszké
sang together at Covent Garden, and the Polish
singer knows his German colleague and that tenor's
voice very well, for De Reszké recommended him
to the Metropolitan. Although it is a pity to have
to shatter so clever a story, due credit herewith is
given to the inventiveness and fertility of Knoté's
press agent. Evidently he is as tired of reporting
cab accidents, diamond robberies, etc., as the public
is of reading about them in connection with operatic
personages.

EVERY ONE HIS OWN CRITIC.

THE MUSICAL COURIER always has preached the efficacy of every one being his own music critic and throwing overboard the preconceived notions of professional music reviewers, who are paid to like this, dislike that, and neither like nor dislike something else. The following letter shows how independent and thoroughly self-reliant the general musical public is beginning to be, especially in the West:

286 OHIO STREET, CHICAGO, May 18, 1908.

To The Musical Courier:

I am glad to see your remarks regarding the Brahms and Beethoven symphonies. Repeated hearings of the symphonies of both have just the other effect on me than stated in Mr. Hawley's letter. I go regularly to the Thomas Orchestra concerts, and each season proves anew Beethoven's supremacy in his symphonies Nos. 3, 5, 7 and 9 over all others in power and genius, depth and grandeur. I prefer Tchaikowsky to Brahms for enjoyment. The beginning of the first and fourth movements of Brahms' symphonies Nos. 1 and 3 are good, then he drops, and the interest flags in the middle and end of the movements. Am I not right? What is the cause of this—too much head work? The No. 5 of Beethoven is my favorite.

After the great four symphonies of Beethoven, Mozart's symphony in G minor, and Tchaikowsky's "Manfred" are fine works. Schubert's "Unfinished" is unique. I enjoy Tchaikowsky's No. 5 very much. It is better than the "Pathetic"—less morbid.

I trust you will soon have articles on "The Symphony," also on Tchaikowsky. I would like to see you treat of "form and content" in the symphony.

Please excuse my boldness in writing you.

Yours truly,

J. HOLMES.

As we have remarked many times before, this question of the relative superiority of Brahms and Beethoven is one of personal taste and preference, and no opinion will be final until most of us are dead and gone and posterity fixes its keen and unerring judgment. If our correspondent likes Beethoven that is his right, but it also is the right of Mr. Hawley to be fonder of Brahms. The works of those two composers do not measure their innate greatness by the persons who are or are not in sympathy with them. "Too much head work" on the part of a composer is not always the reason for the ennui he may inspire in the listener; sometimes the listener himself is guilty of "too little head work"—although that is not what we would infer in the case of our present correspondent.

We shall not treat the subjects suggested by Mr. Holmes, except when they happen to find appropriate place in our regular editorial and news writings. THE MUSICAL COURIER is a musical newspaper, and not a technical educational magazine. There are many splendid books by the musical literateurs of Germany, France and England, which contain interesting and instructive matter relating to the symphony in all its technical, historical, æsthetic and musical phases.

Just as we had finished writing the preceding paragraphs and answering in good faith the letter signed "J. Holmes," the mail brought us this communication:

187 DEARBORN AVE., CHICAGO, May 20, 1908.

To The Musical Courier:

Why do you say that the fifth symphony of Beethoven is the greatest? Do you claim it is greater than the "Eroica," No. 7, and No. 9? I think the four greatest are Beethoven's Nos. 3, 5, 7 and 9. If you make it six, add Tchaikowsky's "Manfred" and the G minor of Mozart.

Tchaikowsky is the most enjoyable after Beethoven, far more so than Wagner and Brahms. Schubert's "Unfinished" is unique, and Weingartner says that Schubert is the finest since Beethoven. Tchaikowsky's No. 5 is very good. I like the fifth of Beethoven best of all; it is a beautiful, heroic poem in tones; a page of Beethoven's own life; of his struggle and victory.

Years ago Brahms' C minor did affect me much, but not so much since; the beginnings of Brahms' Nos. 1 and 3 symphonies (I mean the beginnings of the first and fourth movements) are good; also the opening of No. 4. After that he always lags and seems labored. He cannot sustain the flight like Beethoven in power and genius.

Am I not right?

Yours truly,

E. E. HASSINGER.

A comparison of the two missives reveals a most striking similarity of thought, expression, language

and style—or, rather, lack of the last named. Both letters are from Chicago, but beyond that fact they give no other clue to any connection between their writers. We do not intend to worry much over the problem, but if either of our twin minded correspondents will take the trouble to explain the duality of sentiment and wording in the two letters, we will be glad to publish his communication.

THE CANT OF CRITICISM.

Not all daily newspaper music criticism written outside of New York is necessarily good, as the following extract will show. It was clipped from the Birmingham (Ala.) News, and relates to an orchestral program performed there during the recent music festival:

The second part of the program included Richard Strauss' "Dance of the Seven Veils." It is, as announced by the conductor, a remarkable composition, difficult to a degree in the execution, and highly descriptive in character. There is a strange, more or less brutal spirit that marks the story itself, and the weird and dissonant tones interspersed here and there with startling, shrieking runs give the effect of an unwholesome, wicked influence underlying the unnatural element in the play itself. In the composition there is considerable creative power. And yet the composer has, perhaps not purposely, nor even consciously, wandered into the realm of Grieg, Wagner and Rubinstein in his somewhat strained reach for material with which to make up the work. It can hardly be called an original work, though in some respects it is no less distinctive than startling in suggestion. It may be called a rare freak in musical composition, and it discloses wonderful versatility and resourcefulness, as well as discrimination, in the author.

Of course, the foregoing piece of writing is meant to be pretentious, but in reality betrays the awkward hand of the amateur in musical criticism. Rule I of the craft is this: "Do not contradict yourself." If Richard Strauss has "considerable creative power" why should he (and did he?) wander "into the realm of Grieg, Wagner and Rubinstein"? "It can hardly be called an original work," says the man from Alabama, and then he hastens to stand this sentiment on its head by adding that the "Salome" dance is "no less distinctive than startling in suggestion," and constitutes "a rare freak in musical composition," disclosing "wonderful versatility and resourcefulness as well as discrimination." Would it not have been more truthful and potent for the Birmingham critic to write, frankly: "I do not understand the 'Salome' dance music. It is unlike anything I ever heard before. If it had sounded more like Johann Strauss I could have fathomed it. It is a strange sort of dance music, but as Salome was a strange sort of girl, she would not have chosen ordinary music to dance to, especially as the occasion was all important. I will not undertake to condemn Richard Strauss, as he is a great man and a great musician, and when he wrote this 'Salome' dance he certainly must have been trying to do more than merely to cover manuscript paper with notes that would sound weird and unusual in the playing. Doubtless my lack of understanding is due to my own musical limitations, based on the fact that I have not heard the opera 'Salome' and consequently do not know how this dance fits in with its surroundings and how much significance it might assume when placed where it properly belongs. The orchestration of the dance is very wonderful, for if Strauss does not know how to orchestrate, then nobody else does."

"Although I could not define much melody in the music, I felt nevertheless, without understanding the details, that I was listening to a work of immense power and passion. I hope to hear the 'Salome' dance often again, so that I may learn to fathom it, and when I have done that, and studied the text of the opera thoroughly, and heard the whole work presented in a competent manner, then I will undertake to write something in review which will not be jumbled, and feeble, and meaningless, and contradictory. And may the god of music some day

forgive me for what I wrote about such a heaven-sent genius as Richard Strauss when I knew no better and tried to palm off my ignorance as erudition."

MANY so called symphonic poems are written in musical prose.

THE New York opera season is really over; Caruso left for Europe last week.

WALLS have ears, it is true; but some critics prove also that ears have walls.

OUR Pittsburgh letter of this issue contains the details of the second prize composition contest to be held by the Pittsburgh Male Chorus. The first contest was a marked success, and composers should feel encouraged to contribute enthusiastically to this latest competition.

Encomiums for Kelley.

(Alex. T. Stewart, in Oakland, Cal., Enquirer.)

THE MUSICAL COURIER is usually content to be generally known as the world's great musical newspaper, and does not often publish articles of a purely musical-didactic or pedagogical nature. When it does they are quite certain to prove of very special interest and value, as in the case of a contribution to THE MUSICAL COURIER of April 29 from the pen of Edgar Stillman Kelley upon "Classical Methods in Wagner's Music." Mr. Kelley is a worldwide-recognized authority upon orchestral composition, and his opinions upon musical topics always receive respectful consideration from musicians. In his present article Mr. Kelley refutes the present day tendency to lay the blame for the extreme and often irrational methods of much of the radical present day school of composition at the door of Wagner as the "founder" of the modern school of music. He shows how Wagner in his writings discouraged young composers from becoming too "free" in their work. In this connection Mr. Kelley says: "To show the injustice of holding up the master of Bayreuth as authority for license and lawlessness, we need but refer to his numerous essays and read the wise and cautious comments on the music of his day. He urges young musicians not to attempt music-dramas, but to compose Sing-Spiele as he himself had done, and then by degrees to develop an individual style. When we see the many evidences of thought and care in the working out of his poetic and musical ideas, Wagner cannot be charged with a lack of self criticism. When we read his word written to younger composers, urging them 'never to leave a given key as long as what they have to say can be expressed therein,' and when we listen to the justification of his own procedure in opera, showing how the action and the sudden changes of mood require more pregnant modulations than would be permissible in a symphony—surely, after all this, to pronounce the master an iconoclast were an injustice to him and a sin against art."

Mr. Kelley finds Wagner's true essence of greatness to lie beneath the externals of huge tonal combinations and massive, involved orchestration, important evidences of his genius though these have proven to be. Underneath all his wonderful elaboration of theme and of harmonic structure he finds that the composer made use of forms already used by the classical writers—two and three part song forms, rondos, sonata, etc., and in fact that he really pursued "classical methods" in at least a good part of his works.

Some present day composers who have considered themselves the true and only legitimate successors of the great Richard, and have been wont to justify their license in composition thereby, will hardly relish the following paragraph from Mr. Kelley's article:

"Wagner's gigantic mind, determined character and terrific energy were factors bound to create an upheaval in music, and it is easy to comprehend how the more obvious phases of his art affected the public, friends as well as enemies. Unfortunately, heavy orchestration, harsh tone combinations, and whirlwinds of tonalities soon came to be regarded as the essence of his system, while the true greatness of his genius lay concealed behind these misleading externals. No wonder, then, that, during the past few decades, the size of our orchestra has swollen to Nibelungen proportions. No wonder that latter day composers forsake the main key of a piece before it is well established. No wonder that they begin with the 'Durchführung' before they have clearly announced the main theme. No wonder that many phenomena appear in the realm of tones for which it would otherwise be impossible to account, were it not for the real or supposed Wagnerian precedent."



MILAN, May 5, 1908.

The orchestral concerts at La Scala continue to attract large and appreciative audiences. Musical taste has indeed made great strides in these last few years. The third concert directed by Martucci was almost a revelation, especially the "Eroica," of Beethoven. It was appreciated to the utmost and the "Funeral March" was redemanded but not given. The other three movements were listened to in religious silence. Martucci had two of his own compositions on the program, of which "Novelletta," a most graceful, charming piece, with new and original orchestral effects, had to be repeated. The English composer, Parry, also had his share of applause and appreciation with his "Symphonic Variations." Brahms, with his "Overture Tragique," was left rather in the shade. This same program will be repeated on Sunday night, and almost all the tickets are sold. This fourth concert is the last one Martucci is to direct. The other four are to be under Toscanini.

Toscanini has put his foot in it, and is now in a very disagreeable position toward the committee of La Scala, which had asked him to introduce a composition by the lately deceased Coronaro, into one of his programs. He answered that no one should meddle with the formation of the programs of which he had the sole right and he absolutely refused to commemorate poor Coronaro. Toscanini was, thereupon, notified that the two last concerts would be directed by Panizza. Toscanini entered suit, alleging that his rights had been intruded upon, and now the sequel is awaited.

A new society has been instituted by the publisher, Sonzogno, Count San Martino, of Rome, and several other capitalists, to become proprietors of the Teatro Costanzi, of Rome. Count San Martino and Sonzogno have signed for the first 500,000 francs. Moricchini will remain the impresario.

The Santa Cecilia and Corea concerts continue to draw large audiences in Rome, especially in these days of congresses and Concours Ippique, when the city is so full that even lodgings, I am told, are difficult to find.

Maestro Gennaro Napoli and Maestro Corrado Barbieri, two composers who won the pension of Santa Cecilia, will

give a joint concert of their compositions at the hall of the above named institution.

The heirs of the publisher, Lucca, have in their possession an innumerable quantity of letters written to the wife, Giovannina Lucca, which have been compiled into an interesting revue. It contains letters from Wagner, Boito, Mariani, Marchisio, Bellini (to whom it was rumored at the time la Giovannina was to be married), Petrella and many others.

"La Forza del Destino," Verdi's old opera, had the power to fill the Teatro Adriano, of Rome. The popular prices, popular artists and popular operas will give the Adriano a more than popular spring season!

E. R. P.

Tina Lerner in London.

The first London recital by Tina Lerner this season took place May 9, and that she made a success will be seen from the following press notices:

How great was the impression made by the young Russian pianist at her single previous appearance in London was shown by the large audience at Bechstein Hall. In a program that touched lightly on Bach and Mozart, included the Schubert-Liszt fantasia, and a group of Chopin pieces, Miss Lerner showed herself an artist in tone, and her mellifluous softer shadings enabled her to express the fragility of Chopin with nothing less than exquisiteness. The wonderful agility and delicacy of her rendering of the famous study in



TINA LERNER.

thirds led naturally to a redemand, and she also showed that the secret of the nocturne is hers.—Sunday Times.

A decided success was achieved at Bechstein Hall on Saturday afternoon by Tina Lerner, the Russian pianist. The artist in question, who is only eighteen years of age, has studied with Pabst and Godowsky, and her technique has been developed on excellent lines. She has a sure command of every gradation of tone, and, though her execution is remarkably brilliant and powerful, she is never tempted into extravagance of any kind. Commencing with a firm, crisp, and clear performance of Bach's capriccio on "The Departure of a Friend," Miss Lerner followed on with an interpretation of Mozart's sonata in A major, No. 12, which revealed so delicate a touch, and such charm of style and facility of execution, that the audience showered compliments about the gifted young artist. Especially delightful was her playing of the variations in the first movement. Afterward the accomplished pianist displayed the breadth of her technique in the "Wanderer" fantasia, of which she gave a really masterful account, the final section being presented with abundant strength and animation. Of the Chopin pieces on her list—comprising the nocturne in E minor, "Allegro de Concert," four preludes, and the study in thirds—Miss Lerner also gave a very attractive account, the study being touched so delightfully that a repetition was enforced by the artist's numerous admirers. Altogether, Miss Lerner made it clear that she possesses

not only a fine technique, but interpretative gifts of a very high order.—Daily Telegraph.

Tina Lerner is a young Russian pianist gifted with a charming touch and very polished and elegant style and fine technique. Her playing of Bach's capriccio on the "Departure of a Friend," was excellent in its finish of detail and its general conception, while in Schubert's "Wanderer" fantasia she showed herself possessed also of strength and a poetic temperament.—Morning Leader.

Among the many excellent pianists now in London Tina Lerner deserves to take a good place. She has appeared here before, and has left a very favorable impression. On Saturday she was able to display her executive gifts and the variety of her style to every advantage. Beginning with the quaint capriccio by Bach, "On the Departure of a Friend," she played a sonata by Mozart with great taste and delicacy, and was heard quite at her best in the "Wanderer" fantasia of Schubert, arranged by Liszt.—Morning Post.

Tina Lerner, the Russian pianist, and pupil of Godowsky, made a very favorable impression when she first appeared in London last year. At her recital on Saturday afternoon this gifted young artist added considerably to her reputation by her attractive and brilliant performance throughout a long and exacting program, which tested her powers to the utmost. As she was heard in a dozen compositions, including a Bach capriccio, a Mozart sonata, the "Wanderer" fantasia, as well as a Chopin group, it will be seen that she had set herself no light task. In all this wide range her playing during the afternoon gave decided pleasure, as it is a happy blend of strength and sweetness. Her technique is adequate for all demands put upon it, whether in pieces of a brilliant, exacting nature, like the "Wanderer" fantasia and Chopin's "Allegro de Concert"—both of which were given with remarkable executive ability—or in Chopin's study in thirds. Her soft, caressing touch, clear, facile execution, and genuine artistic temperament make her a charming interpreter of Mozart and Chopin in his quieter moods, as the grace and freshness of the first and the romance and poetry of the latter are brought out in a very marked degree by the thoughtful and expressive playing of the artist.—Standard.

Those who went to Bechstein Hall yesterday afternoon heard some most enjoyable piano playing, for the young Russian artist, Tina Lerner, has the rare gift of making the instrument speak of myriad poetic thoughts. Her touch is peculiarly elastic and sympathetic, and her readings are distinguished by feminine subtleties and delightful delicacy.—Referee.

Californians Sing and Play.

The Golden Gate Professional Club, made up of Californians who live in New York, gave the first reception and entertainment at the Hotel Plaza, Sunday evening, May 24, assisted by Beatrice Fine, soprano; Clara Mae Hammer, soprano; A. H. Wilson, basso; Emilie Grey, harpist; Elisena Pallavicini, violinist; Estelle Gray, violinist; Zoe Alexine Fulton, contralto; Melvin Stokes, tenor; the Pallavicini Trio and Neapolitan Orchestra. Mrs. Fine, who will spend her summer in California, sang songs by Harriet Ware. Mr. Wilson sang a "Gypsy Love Song." The other artists also were heard in interesting numbers. The guests of honor were William Randolph Hearst, Mark Twain, Calvin Brown, David Belasco, Homer Davenport, and Mrs. Thomas Vivian.

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune

OBITUARY.

I. E. Orchard.

Isaac Edward Orchard, aged fifty-five, died at his home in New York City on Wednesday morning, May 20, after an acute attack of Bright's disease lasting only three days.

Mr. Orchard was a well known figure in the music and piano world, having been for over eleven years a member of the staffs of THE MUSICAL COURIER and THE MUSICAL COURIER EXTRA. Last fall he severed his connection with these papers to enter into the publication of a monthly musical magazine, which he called *Tone*. Only two numbers of the publication had appeared at the time of his death.

Mr. Orchard's remains were shipped to his birthplace, Columbia, S. C.

Probably no better tribute can be paid the talents and genial personality of the deceased than the following sketch of his career, which appeared in THE MUSICAL COURIER EXTRA of April 20, 1907:

"There are few in the musical world or the piano trade who do not know I. E. Orchard. He has 'been at it' these many years, although he is not old by any means. If



I. E. ORCHARD.

there is anything going on in the musical world that Mr. Orchard is not aware of, it is a hard matter to find it. He is a sort of walking encyclopedia of all things musical, and he is in great demand for his knowledge regarding the lives and achievements of musicians who have been, are, or trying to be.

"But the thing that most interests I. E., as he is called by his friends, is that of 'fiddles,' and those who play them. It is hard to get the genial Southerner to talk about anything else except his hobby when there is a new violinist in the field. It must not be thought from this, however, that I. E. knows nothing of the abilities of pianists or singers. He is au fait with all that pertains to those branches of the music art, and his services are in demand every season by managers for articles that have to do with the greatest artists before the American public.

"As regards his work in the piano trade, it is to his pen that THE MUSICAL COURIER EXTRA looks for the interviews which appear from time to time in this paper. His knowledge of the trade, his fine appreciation of the efforts of the piano makers, make him a valuable man in many respects, for it is difficult to find one who can so assimilate the ideas of others and give them to the reader. Mr. Orchard is a trained newspaper man. He has done some remarkable things in his life, starting as a child wonder in the realms of chess playing. He engaged when a child in the marvelous feat of playing four games of chess with as many opponents, while blindfolded, and came out victorious. His next exploit that brought him distinction was as a special correspondent of the New York Herald, and his big 'hit' there was made with his reporting of the transit of Venus (December 6, 1884), which was viewed in Aiken, S. C., by Richard A. Proctor, and from this piece of work there

was formed a friendship between the great scientist and Mr. Orchard that continued up to the death of Mr. Proctor. "During this time Mr. Orchard was deeply interested in music, and he made many acquaintances with famous musicians that gave him a fund of reminiscence, which made him always a welcome addition to artistic circles.

"When Henry Grady was editor of the Atlanta Constitution and doing his best work, Mr. Orchard was a valued member of the staff of that famous paper. And during his connection with that paper he wrote many criticisms of musical events or artistic happenings in the then New South that attracted attention. When Henry Grady died, Mr. Orchard wrote the first life of the famous newspaper man, and this volume of 450 pages was compiled, arranged and written in the short space of six days and nights. And today it stands as the best life of Grady that was ever issued, which is saying a good deal.

"All who know I. E. love him. If he has an enemy in the world, it would be a hard thing to find him. Aside from Mr. Orchard's predilection for prophesying, he is perfectly normal, but it is with difficulty that he can get any of his friends close enough to him when he has one of these 'brainstorms' on to receive his startling announcements of what has been, what will be, or what happened in Columbia, S. C., during reconstruction days."

For THE MUSICAL COURIER, Mr. Orchard wrote interviews, biographies, concert criticisms and special articles. He was extremely popular with his colleagues on this paper, to whom he had endeared himself by his unfailing courtesy and kindness, and they heard of his untimely death with deep and sincere regret.

Walter O. Wilkinson.

Walter O. Wilkinson, the organist and composer, died in St. Luke's Hospital, May 18, aged fifty-three years. Mr. Wilkinson filled positions in several New York churches, including St. Thomas and St. Michael's Protestant Episcopal churches, also St. John's Church at Ogdensburg and All Saints' Church in Richmond, Va. Mr. Wilkinson, who was born in England, had lived in this country over thirty years. He is survived by a daughter, Mrs. James J. Covey, of Mount Vernon, N. Y., and a son, Herbert O. Wilkinson.

Alfred Cabel.

Alfred Cabel, a retired opera singer, died in Sioux City, Ia., May 18, aged seventy-four years. The deceased had taught in Paris, Milan and New York.

News of Musicians From Near and Far.

Dr. John S. Van Cleve, prominent in the musical life of Ohio for many years, has accepted the position as organist at the First Methodist Church in Bluefield, W. Va. A farewell reception was given for Dr. Van Cleve, Wednesday of last week, at the studio of Martha A. Blackburn, in the Eaker Building, in Dayton. The following sketch of Dr. Van Cleve's career, published in the Dayton Daily News, is from the pen of Mabel E. Brown, the musical editor of that paper:

Dr. John S. van Cleve is the eldest son of a distinguished Methodist divine, the Rev. Lafayette van Cleve, D. D., who was widely known throughout Southwestern Ohio. He was born October 30, 1851, at Maysville, Ky. An attack of scarlet fever totally robbed him of his sight in his ninth year. Despite this privation he found methods of pursuing the regular curriculum, and became valedictorian of the class of 1870 of Woodward High School, Cincinnati. He began the study of the piano at eleven and of theory at thirteen. As a boy he gave frequent recitals, and at the age of twenty-one was appointed assistant professor of music at the Ohio State School for the Blind at Columbus. After occupying for some time the position of chief professor of a similar school at Janesville, Wis., he was brought to Cincinnati in 1879, where he for three years and a half acted as the musical critic of the Commercial, under the editorship of Murat Halsted.

Louise Sturdevant Dixon's seventh recital class, at Laurel Hall, Hackensack, N. J., brought forward the following young pianists, students of the Faellen System: Margaret Harrison, Charlotte Terhune, Edward Tremaine, Walter Ludwig, Carrie Lozier and Maloise Dixon. They played standard piano pieces by Bach, Behr, Reinecke, Guilman, MacDowell, and others, in such style as to win warm commendation, the faithful teacher coming in for her share.

Rafael Navas sends THE MUSICAL COURIER a program of his piano recital at Philharmony Hall, Wichita, Kan., which included Tchaikowsky's Piano Concerto in B flat minor, Beethoven's "Appassionata Sonata," Schumann's "Carneval," and minor pieces. He teaches at the Wichita College of Music.

Margaret Day, a piano pupil of Madame Smissoert, of Denver, Col., recently distinguished herself playing at a concert in that city. It is reported that Madame Carreño will guide Miss Day's future studies.

Mary Lansing, alto; May G. Daland, pianist; Harold Kent, baritone, and Frank Rice, violinist, gave a concert at the Casino, Plainfield, N. J., May 19, in which each showed her or his ability as soloist, and the alto and bass

united in Thomas' "Night Hymn at Sea" for the finale. Miss Lansing won much praise, Mr. Kent likewise, and Mr. Rice, one of the leading artist pupils of Von Ende, made a hit.

Gustav Hinrichs Pupils in Recital.

Correct tone production, style, sincerity and artistic interpretation marked the singing of the advanced pupils of Gustav Hinrichs, heard at the recital given at Mr. Hinrichs' studio, Saturday afternoon of last week. In addition to a fine audience of music lovers and students, several managers and critics were present to listen to a program that was attractive from first to last. Mr. Hinrichs played musical accompaniments for his singers, a number of whom sang well enough to be considered seriously for positions in opera and concert. The encore nuisance that turns many pupils' recitals into a farce was happily not permitted to disturb the concentration of the auditors. Each pupil sang her and his allotted numbers, and although the applause in some cases was prolonged, there was no time wasted in foolish extras. The order of the program follows:

Aria from The Creation (With Verdure Clad).....	Haydn
Mrs. van der Smissen.....	
Two Page Arias from Le Nozze di Figaro.....	Mozart
Ernestine Jaegerhuber.....	
Songs (a) der Traum, (b) der Asra, (c) Gut Nacht.....	Rubinstein
Chs. Garden.....	
Songs, (a) Yellow Daisy, (b) Bluebell, (c) Mignonette.....	MacDowell
Marie Strebel-Lederhaus.....	
Aria from La Bohème.....	Puccini
Arturo Sappio.....	
Songs—	
(a) Liebesglück.....	Sucher
(b) Im Kahn.....	Grieg
May Schumann.....	
Arioso from Fedora.....	Giordano
Chs. Wilmann.....	
Connaistu le pays from Mignon.....	Thomas
Emma Briner.....	
Songs—	
(a) Buttercups and Daisies.....	Cowen
(b) Matinata.....	Tosti
Blanche Fischel.....	
Song Cycle, Eliland.....	V. Fielitz
Paul Kraft.....	
Aria, Patria mia, from Aida.....	Verdi
Nannie Flack.....	
Songs—	
(a) Allerseelen.....	Strauss
(b) Die Bekehrte.....	Strang
Mrs. van der Smissen.....	
Romanze from Mignon.....	Thomas
Chs. Garden.....	
Songs—	
(a) Die alte Mutter.....	Dvorak
(b) Villanella.....	Del'Agua
Ernestine Jaegerhuber.....	
Arioso, M'Appari, from Martha.....	Flotow
Arturo Sappio.....	
Songs—	
(a) Es blinkt der Thau.....	Rubinstein
(b) der Schwan.....	Grieg
(c) Vogel im Walde.....	Taubert
Marie Strebel-Lederhaus.....	
Songs—	
(a) Ich liebe dich.....	Grieg
(b) Gypsy Songs.....	Dvorak
Chs. Wilmann.....	

Mrs. van der Smissen, who opened the recital, sang her aria from the immortal Haydn oratorio with expression, revealing a voice of much sweetness and charm. Miss Jaegerhuber gave a thoroughly acceptable rendition of the Mozart arias. Marie Strebel-Lederhaus sang the MacDowell songs in a pure lyric voice, enunciating distinctly the English texts. The tenors, Messrs. Sappio and Wilmann, gave a good account of themselves and succeeded in delighting the audience, as tenors rarely do. Blanche Fischel, who disclosed one of the most beautiful voices, sang her songs in a most finished manner. The other singers were equally happy in their efforts, and as a number of the students were heard twice, the best points in the voices and art of each made a more lasting impression. Mr. Hinrichs is one of the singing teachers of Greater New York whose work commands the respect and endorsement of the most exacting in the lyric world. He and his students were warmly congratulated after the concert.

Dr. Ludwig Wullner's Tour.

Managers Vert & Hanson report that the booking of Dr. Ludwig Wullner's tour is proceeding very well. Wullner will do "Manfred" (Schumann), and "Das Hexenlied" (Max Schillings) with most of the leading symphony orchestras of this country. The dates are now being arranged, though the desire on the part of the different organizations to be the one with whom Wullner makes his American debut proves to be somewhat of an obstacle.

Dr. Wullner and Coenraad von Bos will finish their annual Russian tour on October 27 and sail for the United States on the 30th, as they are due to appear in New York November 8. Both artists are fulfilling a large number of engagements in London at present.

Frieda Hempel, of the Berlin Opera, was a "guest" recently in a "Traviata" performance at Braunschweig.

SCHOOLS.

"Classical School Tours" is the title of a booklet that tells of a trip abroad under the chaperonage of Rosa Beverley Chisman. Applicants may address Miss Chisman, care of Helen M. Scoville's Classical School for Girls, at 2042 Fifth Avenue. This is one of the well established schools in upper New York City, equipped with every feature for securing a thorough education, in addition to music and art studies. The students who will go with Miss Chisman will sail on the steamer President Lincoln, Saturday, June 6, for an exceptional itinerary, to include visits to London, Oxford University, Stratford-on-Avon, Norway, Sweden, Denmark, Germany, Austria, Northern Italy, Switzerland and Paris.

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department for school and college graduates pursuing the study of music and art with the masters of the metropolis. Excellent opportunities are offered for attending concerts and operatic performances. Miss McFee, who resided many years in the principal cities of Europe, has had under her direction the finishing education of some of the daughters of the most wealthy and exclusive American families. Evenings at the school are devoted to French conversation, music, physical culture, exercises, recitations, readings from the best literature, and talks upon travel and popular topics.

The Gardner School at 607 Fifth Avenue (boarding and day school for girls) is in the heart of the aristocratic section of New York, within walking distance of the Metropolitan Opera House, the best theaters, leading churches and shops. It has a strong faculty. Perlee V. Jervis, teacher of piano and harmony, is a pupil of Dr. William Mason and Dudley Buck, Sr. Mrs. Clifford Williams, teacher of singing, is a pupil of Sbrilia, Paris. Special teachers are engaged for the languages and English branches. Mrs. Charles Huntington Gardner is the principal. Drawing, painting and elocution are thoroughly taught. The atmosphere of the school is elevating and cannot fail to influence for good the young women who leave their homes in other cities to come here for their education. In addition to a regular course in the history of art, lectures on the great painters are given fortnightly. The teachers accompany the pupils on their visits to art galleries and museums. In explaining the music course a paragraph in the school catalogue states: "We aim to make our pupils true musicians, and provide every facility for their most rapid progress. Frequent recitals accustom them to public performance and enable them to acquire self possession in singing and playing."

Carl Stulpnagel, graduate of the Berlin Conservatory, is director of the music department at the Misses Rayson's School for Girls, at 164, 166 and 168 West Seventy-fifth street. Mlle. L. Fonjallaz (Sorbonne, Paris) and Mlle. L. Rivet (Superior, Paris) are the instructors of French. Fraulein E. Plambeck (Staata Examen für Hohöre Töchter-schulen in Germany) is head teacher of German. Physical culture, the sciences, mathematics, the classics, English branches, elocution, art and drawing are taught by specialists of high repute. The school has an outdoor playground. There is a boarding department, with all the advantages of a refined home. The pupils have many privileges and opportunities to visit the opera, theater, lectures and concerts, under the chaperonage of charming women. The daily classes in French conversation enable the young girls to acquire perfect facility in speaking the French language. Naturally, all music pupils have excellent opportunities for the study and practice of piano and singing.

The New York Military Academy, at Cornwall-on-the-Hudson, is a technical preparatory school, organized for the special work of preparing boys for entrance to the great engineering schools and also for business life. The discipline is wonderful. The work of instruction is under the direction of a large and able faculty of specialists. The equipment of the school includes shops for wood and iron work and forging, mechanical drawing rooms, studio for free hand drawing, chemical and physical laboratories equipped for individual work, large and practical geological cabinets, complete surveying outfits, etc. The school maintains two departments, one for boys under fourteen years of age, and one for boys over that age, each with its own faculty and buildings. The military department is under the charge of an officer of the United States army. Provision is made for exercise and amusement, including gymnasium, beautiful athletic field, tennis court, etc. The academy is located on a beautiful estate of 30 acres in the Hudson River Highlands near West Point.

Oscar Duryea, and S. Marie Leonardo-Duryea, who teach the graceful art of dancing to many young women attending the fashionable schools in New York, have also their own school at 200 West Seventy-second street. They have several classes in dancing and aesthetics, and their establishment is remarkable for the refinement and dignity that characterize any art institution of the first class. Mr. Duryea announces that the ballroom and banquet room in his school can be engaged for subscription dances, musicales, weddings and dinners; also for school commencements and social functions of every description.

Columbia Institute, at 122 West Seventy-second street, is a school for boys and young men, which is strongly endorsed by men and women of influence. A vital moral tone pervades the life of the school. The students look

like lads and young men who are making the most of their opportunities. Edwin Fowler, M. D., A. B., the principal, is surrounded by a faculty of men (and women for some branches in the elementary department) who have college degrees and the experience that makes them educators in the truest sense of the word. Lieut. Col. N. B. Thurston, I. S. A. P. and O. O. N. G., is instructor of military drill and tactics. The English language and literature, Latin, Greek, chemistry, mathematics, French, German, drawing and elocution are taught from the first principles to the more advanced classes. A limited number of boarding pupils are accepted in the family. An extract from the prospectus may be read with interest by some possible applicants:

"As Columbia Institute is not a rigidly graded school, it is not necessary that a student, when assigned to a certain department, should join all the classes belonging to it. His program is arranged according to his proficiency in each individual subject; he may thus be in higher classes in mathematics and English and lower ones in Latin, Greek or Modern Languages. This avoids the disadvantage the student frequently encounters of being placed in certain 'forms' on entering school, and enables the faculty to promote him at any time in studies for which he shows special aptitude. When such partial promotions occur, they do not, however, alter the division in which he is ranked so as to increase the rate of tuition during the school year."

Samaroff in London.

(By Cable.)

LONDON, May 26, 1908.

Samaroff scored sensational success in the concert of Tschaiowsky's works under Nikisch's direction. Samaroff played the B flat minor concerto, and as an encore the master's "Humoresque."

KING.

Prof. Max Pauer was appointed head of the Stuttgart Conservatory, to succeed Prof. S. de Lange.

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MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., May 22, 1908.

Marion Ralston, director of music in the Central College at Lexington, Mo., is a composer with several vocal and instrumental works published, and is now branching into part song composition. She is a most efficient and agreeable professor, much in love with her work, and is highly valued by the college management.

Hedwig Fritsch is a favorite soprano of St. Louis, who has a reputation in Germany as a vocal artist. She has several times been heard here with the Symphony Orchestra and in other concerts, and has a vocal studio on Olive street.

Etta Edwards is settled in Chicago for the present. Several lovely Chicago voices have united with the group from East and West already with this teacher. She confines herself at present to a certain number of lessons each week, by reason of family duties, and finds this a delightful way to teach singing. Her address is 5140 Madison avenue, Chicago.

Florence Hyde Jenckes is teaching in Houston, Tex. Her sister, Nellie Hyde-Farmer, has a studio in New York. These musicians have sung much together in concert, Nellie being the contralto. They both are much interested in teaching how to sing and have many pupils.

A portrait of Jane Noria has been hung in the Clinton School in St. Louis, where the now famous young singer attended school.

A quartet of the vocal pupils of Stella Kellogg-Haines, of St. Louis, will this season contribute to the music at Chattanooga. They have made a great success as an organization under Chicago management and are busy winter and summer. The Quartet consists of Miss Fahlen, Mrs. Fodee, John Eichenberger and William Goldberger, with W. J. Breach as accompanist. This success is stimulating to the Kellogg-Haines classes, among the most gifted and ambitious of St. Louis students of music.

Laura B. Staley, of Ardmore, Pa., writes to St. Louis friends as to the encouraging results of her work in Lower Marion schools. Tone quality, phrasing, intelligent expression and thorough knowledge of the rudiments of music

are insisted upon as features of Miss Staley's work. This is a wide awake musician, who is doing much for the progress of school music.

A. B. Taylor, Ph. D., LL.D., is president of the young James Millikin University, near Decatur, Ill., an immense palace like structure in a campus of thirty-five acres, with 750 students and thirty-seven graduates last season, its fourth. Being a new venture, three music teachers were at first engaged. The present faculty consists of eleven professors and fifteen assistant teachers, with an enrollment of 490 students and a certificate class last season of twenty-nine young men and women. The work comprises elementary academic and collegiate departments, with a special music teachers' training course having practical lessons given under supervision of the director. There are at present 206 students of piano, twenty-five of violin, thirty-four of voice, 128 in harmony, forty-one in normal training, with others in special piano technique classes or studying orchestral or woodwind instruments. A new pipe organ department is being established. History and esthetics of music, counterpoint, composition and orchestration, harmony, sight reading, ear training, are taught, and there are choral classes, ensemble classes, public performance classes and literary-musical courses. A large amount of free but obligatory fundamental matter adds to other privileges. So great has been the increase in attendance for music that various buildings and rooms, even large hallways and gymnasium floors, are being drawn into the service of the art. Special music buildings are but a question of time.

Hermann H. Kaeuper, head of this music school, is, as usual, both pioneer and apostle in musical education. Neither time nor money figure in the vista of his activity. Pianist, he comes from the Cincinnati College of Music, pupil of Van der Stucken, Elsenheimer, Albino Gorno, also of masters in Chicago and New York, and has been for five years instructor at Wittenberg College, in Springfield, Ohio. The fine success of the university music school is largely due to his endless and intelligent efforts. He has also succeeded in uniting the efforts of the Decatur Musical Culture Club in bringing artists to the place. Mrs. F. P. Howard, Mrs. Pegram and Mrs. Dr. William Barnes, pupil of Mr. Lang, of Boston, are zealous musi-

cians of that society. Rudolph Ganz, the Olive Mead Quartet, Max Bendix, de Pachmann, Francis Macmillen, Mrs. Loos-Tooker, Harrington Johnston, Genevieve Clark-Wilson, Edward C. Towne, Adah Bryant-Cunningham have been hard, and artist plans are being made for the coming season. The faculty is composed of solo artists, the violin master, Edson Morphy, pupil of Paul Viardot, of Paris. Thompson Stone, the new organ and piano professor, comes direct from Vienna and Leschetizky. The material of school concerts is exemplary in every respect. Grieg's op. 8 sonata for piano and violin and sonata in E minor, Bach prelude and fugue in C minor, Beethoven sonata in C sharp minor, Schumann concerto in A minor, Mozart "Gigue," compositions of Rachmaninoff, Schütt, Chopin, Mayer, Mendelssohn, Grieg, Moszkowski, Svendsen, in piano; Sarasate, Wieniawski, Ries (suite in C major), Dvorák, Vieuxtemps, de Beriot, violin; and Carl Bohm, Lalo, Chaminade, Schumann, Nevin, Homer, d'Hardelot, Chadwick, Schubert, Haydn, Chopin ("The Little Ring" and "The Maiden's Wish"), Saint-Saëns, Henschel, Ronald, MacDowell, Coombs, for vocal, as seen on programs, indicate the standard. String orchestra material and that for ensemble are equally worthy. The Decatur Choral Symphony, of 150, directed by Mr. Kaeuper, with the Chicago Symphony Orchestra, recently gave the "Hymn of Praise" and miscellaneous works. The school of music has a complete business office and directors' reception room, its own elegantly illustrated catalogue and the Decaturian of the university is filled with music discussion suggestion, and even worthy of any music journal.

Decatur is a wideawake and musically ambitious town of 32,500 people and thirty-one churches, with two German schools teaching regular studies in the home language, and ten others. There are several flourishing music houses and musical activity abounds. The Musical Culture Club gives recitals every week. There are many interesting musicians, in addition to those above mentioned. Nita Dunn and Nita Clark are good organists; Miss Starbuck, Mary Clark, Miss R. E. Wiefel, Mrs. Glenn, Edward Powers and Mrs. Storer are also musically energetic. Mr. Given, manager of the opera house, is a relative of Kubelik. All the prominent artists pass through Decatur. Professor Walters is director of band and orchestra and teacher of violin. The Fourth Regiment National Guard stationed there adds to the music animus. A Handel Society, Dr. H. M. Woods, president, is now preparing a festival. In every crowd in the place may be seen a musical instrument or roll. There is lively demand for lessons. All are proud of the music of the university.

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including the worthy donator, James Millikin, who lives in the place and is interested in all things good.

Springfield, Ill., has 60,000 people and a fine capital building. A capital town is seldom musical, from Washington down, Boston excepted. It is not for want of "bars," however, nor of "scores" nor of "strains" nor, alas! of "notes." There is something about a dome that spells inertia among men, and they look every inch of it in Springfield. It is a shame for a Western town and capital of so fine a State as Illinois, to be so backward in music. Three music stores closed up there in one week recently. It has an amateur music club, Mrs. Holbrook, a music worker, president, but there is little enthusiasm in speaking about it. Twenty-five church choirs excite an equally apparent apathy. The disappointment of Schumann-Heink, who was expected and could not come, seemed to cause the best amount of musical emotion to be found. Stella Root, Ethel Ross, Grace Fish, now studying in Germany; Mr. Barnaby, Bessie and Mary O'Brien, teaching vocal, the former a Marchesi pupil; Vernon Henches, an organist, and Lewis Lehmann, organ and piano, do what they can, as do the members of the club, which gives some concerts. There is no music conservatory in Springfield, but J. G. Pierik is urging teachers to unite in forming one in his big building. Waldorf Walsh, Mr. Wiley, organist and vocal teacher, Edith Anderson, Miss Blumle, Miss Streckfuss, Albert Guest, Nellie Grant, Mrs. Ide, Elizabeth Logan, an organist, are also active. The seventeen schools are musically active, almost the entire number being equipped with a band. There is, too, a training school for teachers and a Stuart Institute, and the libraries are good. Two high school boys, Arthur Weir and Fred Bohnhurst, have written an operetta which has made quite a hit, and is announced in the regular columns of the papers and through the county, and has brought fame and some money to the young authors.

Danville is a busy musical town, and Jacksonville is preparing for a festival through the Illinois College there. Intervening towns through the country are punctuated by announcements of musical events, with pictures of musicians. Ferguson, near St. Louis, had the first musical picnic of the season. F. E. T.

Eleanor McLellan's Success as Teacher.

Few teachers are having the success that Eleanor McLellan has had this season. The results of her methods of instruction have been so telling that next season she will need an assistant. She has an unusual talent for imparting knowledge. Few teachers have so many prominent and successful professional pupils, filling the most important engagements. Beatrice Fine, soprano, has had a winter of triumphs. Her voice, a beautiful one, is getting breadth and freedom to a noticeable degree, her artistry more apparent. She has a tour of the Pacific States booked for the summer, along with dates with the most exclusive Western clubs. Daniel Beddoe, tenor, and Tom Daniel, bass, have just returned from successes at the Cincinnati festival. Critics pronounced Mr. Beddoe's singing the most perfect tone production, at the same time the most artistic, ever heard in oratorio. His ease in singing all vowels in all registers was a lesson to most singers. He cannot speak too highly of his teacher's work and his continued progress. Mr. Daniel has secured the prominent position as bass at the Church of the Divine Paternity, following Miles and Witherspoon. His concert work this season has been most gratifying, and he feels that his Cincinnati success is due to the great strides made under Miss McLellan's guidance. Charles Kitchell, tenor, has been making a name for himself since studying with Miss McLellan. As announced in our last issue, Haensel & Jones have taken him under their exclusive management. He has a dramatic tenor voice of much beauty and even quality, the latter a characteristic of the method of which Miss McLellan is an exponent. Since studying with her he has had one success after the other, having many important dates for summer and early autumn. He has a large repertory, his interpretations always artistic. Owing to the demand for instruction during the summer Miss McLellan has decided to take a limited number of teachers with her to Maine.

Petschnikoff's Coming Tour.

Alexander Petschnikoff, the Russian violinist, will begin his third tour of America next November, under the management of R. E. Johnston. Petschnikoff's repertory is something which has astonished violinists on both sides of the Atlantic. The works on his lists embrace all schools, and the gifted Russian plays all with equal understanding and skill.

The Vienna Philharmonic, under Franz Schalk, gave a concert recently, at which they played Haydn's B minor symphony (a very unfamiliar work), Beethoven's C minor symphony, and one of the Brandenburg concertos by Bach.

Mrs. Lewis Avery North in Europe.

An American singer of unusual ability is Mrs. Lewis Avery North, who, for the past two years, has enjoyed the distinction of studying privately with Alexander Heinemann, Germany's greatest concert baritone. Heinemann is in such great demand as a public singer that he has very little time for teaching, and he accepts only pupils of exceptional voices and talents. For this reason, the keen interest he displays in Mrs. North is especially significant. Heinemann has found her to be not only a public singer of exceptional promise, but also a teacher of unusual ability. When away concertizing, he has always turned over his private class to her. And not only this, he has even taken her with him on concert tours—a thing he never did with any other pupil. In connection with him, she won brilliant successes in Copenhagen this season.

Mrs. North possesses a beautiful, clear, pure, high soprano voice, which she employs with the greatest skill. She sings with much intelligence and feeling, and she also has a sympathetic stage presence. She seems to combine all the qualities required of a successful singer. Appended are a few of Mrs. North's European criticisms:

Together with a pupil, Mrs. Lewis Avery North, a charming American of sympathetic appearance, Heinemann sang a series of duets, which had a great deal of success. Later the singer had an opportunity to display her beautiful, fresh, strong voice, which is of



MRS. LEWIS AVERY NORTH.

big range, in an extraordinarily favorable light; she, like her master, Heinemann, had much success with the public.—Copenhagener National Tidende.

Mrs. Lewis Avery North, a pupil of Mr. Heinemann, showed herself the possessor of a well trained, high soprano voice of rare charm and crystal like in the purity of tone quality. The young lady evidently has learned a great deal.—Dannebrog.

A pupil of Mr. Heinemann assisted in some solos and in duets. She has a high, light, fresh soprano voice, which she used with taste. Lewis's "Niemand hat's gesehen" was sung by her especially well, and as an encore she sang the aria of the Page from "The Huguenots."—Politiken.

Mrs. North, a pupil of Heinemann, had an opportunity, partly in duets and partly in solo numbers, to display her beautiful, warm, well sounding, soprano voice, a natural delivery and a good intonation.—Vort Land.

In Mrs. North, who sang German Lieder for the first time, one was compelled to admire, above all, the excellent schooling of her beautiful organ, which enabled her to sing the difficult aria from "The Huguenots," technically in an exceptional manner. Her voice is most beautiful in the middle register. The artist's pronunciation of the German words was worthy of admiration. The numbers of Mrs. North, particularly the gracefully sung "Niemand hat's gesehen," was received by the public with great applause, and the young artist can always be sure of a big success.—Scheidemühl Zeitung.

Music Teachers' Convention in Mobile.

United preparations are being put forth by the music teachers of the South, the Southern and the Alabama State associations combining this year to make the convention of June 10, 11 and 12 notable in all respects. Georgia Stirling, of Mobile, is chairman of the program committee, and Maude E. Truitt, chairman of the executive committee; she is also director of music of the city and county schools. President W. G. Untermohlen, of Columbia, S. C.; Vice President Juanita Hanna, of Jackson, Ga.; Secretary Paul Donehoo, and Treasurer Kurt Mueller, both of Atlanta, Ga., are unitedly engaged in the work of detail, arranging for artists, all of whom, with

one exception, are to be from the South. This exception is F. W. Riesberg, who will give an organ concert on the newly built John Brown organ, at the Methodist Church. Some of the artists engaged are Adolf Dahm-Petersen, baritone; Kurt Mueller, pianist; August Geiger; Lucy Bickley, soprano; Emma Lavretta, soprano; Mabel Huestis, mezzo soprano; Thomas H. Halliwell, baritone; Emma Dawdy Sessions, contralto, and others yet to be announced. Alfred G. Robyn has written a song to be sung for the first time, and Ernest R. Kroeger sends his regrets because of inability to be present, owing to his commencement duties. Artists, teachers and students from Mississippi, Georgia, Florida, South Carolina, Tennessee and other States have engaged to attend, and the prospect is for a big meeting. An excursion on the bay, a reception, and other social events are planned, and the well known hospitality of the Southland will be upheld. As the program develops THE MUSICAL COURIER will print the news, and a detailed report of the meeting will be published in the issue of June 24. For information as to rooms, board, hotels, membership, etc., address Maude E. Truitt, chairman, Dauphin and Broad streets, Mobile, Ala.

MONTREAL.

MONTREAL, May 22, 1908.

Irene Levi, the young soprano, was the soloist at a pupils' concert which took place in the Y. M. C. A. Hall on Wednesday evening last. Miss Levi, of whom I spoke on a previous occasion, sang "My Mother Bids Me Bind My Hair," Haydn, and "Morgen," by Strauss (cello obligato by J. B. Dubois), with admirable breadth and emotional temperament. The audience demanded a repetition of the latter song, and got it, for which the singer was rewarded with a handsome bouquet of flowers. Miss Levi's other selections were "The Rosary," by Nevin, and "La Serenata," by Tosti. This was Miss Levi's last appearance in public, as she intends leaving for New York next autumn to study for the stage. Miss Levi sang recently for Caruso, and the famous tenor advised her (as the writer did two seasons ago) to study for an operatic career. The accompaniment was furnished by Mrs. Levi in a most satisfactory manner.

THE MUSICAL COURIER correspondent attended a musicale at the Montreal Conservatory of Music the same evening and heard some of the advanced pupils performing the overture, "Hebriden," and the "Wedding March," by Mendelssohn, with dash and enthusiasm, which reflected great credit on Mr. Seifert, the director of the conservatory. Mrs. Seifert presided at the piano, and helped the young performers most intelligently.

The pupils of Miss Lichtenstein, Miss Moylan, and Mr. Blair took part in an entertainment last night at the Royal Victoria College. Among those who proved themselves talented were Beatrice Donnelly, who played the first movement from Schumann's concerto, op. 24 (Miss Lichtenstein at the second piano), with a splendid technique and musical conception. Hazel Sinn, the possessor of an excellent soprano voice of exceptional timbre, will no doubt become a great vocalist some day, but has much to learn as yet. Mildred Gorfinkel played Liszt's polonaise in E, and is a very talented girl.

Alfred Laliberte, often mentioned in these letters as being a talented pianist, left for Europe for further study. Mr. Laliberte stated before going that he does not intend to return to Montreal. He must be under the impression that his art was not recognized, but such was not the case. Mr. Laliberte's pianistic talent is as comprehensive as that of any pianist that Montreal has produced, but his shortcoming was his extremely limited repertory. He resided here for about two seasons and hardly ever played anything but Liszt and Scriabine, and he certainly could not hope to gain popularity with those two composers only.

HARRY B. COHN.

Madame Gadski's Summer Abroad.

Johanna Gadski sailed last week for her summer home in Berlin, after a highly successful season both in opera and concert. Madame Gadski returns to the Metropolitan Opera House in the fall, and she will also devote a limited period to concertizing under Loudon Charlton's direction.

Flonzaley Quartet Rehearsing in Switzerland.

The members of the Flonzaley Quartet are in Gourze, Switzerland, rehearsing for their coming season in America. They will make a second tour under the direction of Loudon Charlton. The Flonzaleys accept no solo engagements, nor do any of them teach, but the entire year is spent in concertizing and rehearsal.

The season's novelties at the Vienna Royal Opera were all successful: "Madam Butterfly," "A Winter's Tale" (Goldmark), "Tiefand," and "Die Rote Gred."

Florence Austin Students' Recital.

Assisted by Edna Patterson, soprano, and Marion Austin, accompanist, Florence Austin gave a violin students' recital in a Carnegie Hall studio May 20, which served well to show the result of her work as teacher. Violinists appearing on the program were Robert Baur, Todd Tiebout, Paul Lemay, Richard Reid, Eugene Kelley, Louise Reed. Pianists who played were Lewis Reid, Richard Reid, Louise Reid, and all these interested a large audience. Richard Reid plays with quite a professional air, his program numbers being Leonard's "Souvenir de Haydn," and Musin's "Mazurka de Concert." Paul Lemay (who nearly fell off the platform, so interested was he in his playing) and all the others showed diligent application under the direction of an experienced and thorough teacher. Miss Patterson sang songs by Mason, Kücken and Beach with fervent conception and execution, adding the "Melba Waltz" as encore. At the close, Miss Austin, by request, played two numbers—Vieuxtemps' "Ballad and Polonaise" and Hubay's "Czardas"—and played them with such temperament and abandon as to captivate the audience, which gave her resounding applause. Her tone is large and true, her execution most artistic, and it was noticeable that those who were most enthusiastic over her playing were the violinists present in the audience. Among the violinists of America she ranks high.

Minneapolis Wins Von Doenhoff.

Albert von Doenhoff, the pianist and teacher, announces a summer term, June 15 to September 15, in Minneapolis, Minn. During his stay there he will introduce Rafael Joseffy's recently published work, "The School of Advanced Piano Playing." Mr. Von Doenhoff's analysis of this remarkable work has proven especially valuable to pianists and teachers; his clear and logical presentation of the ideas embodied in it gives the pupil a lasting hold on the principles essential to artistic piano playing. His own playing, praised at his recitals by the critics for its musicianship and remarkable technic, proves that his ideas are more than mere theory. Having studied with the leading teachers of America, with a record of teaching in the metropolis, successful in high degree, Mr. Von Doenhoff will take to the Twin Cities, Minneapolis and St. Paul, a specially valuable course, combining both technic and interpretation.

Flavie Van den Hende's Popularity.

Flavie Van den Hende, the cellist, will play at the Music Teachers' Association convention, at the College of the City of New York, June 30 and July 1 and 2. Madame Van den Hende has just returned to New York from a tour through the South. The popularity of the artist is attested by the fact that she has played with nearly all the

principal orchestras and for many clubs. Her press notices record appearances at the Sunday evening concerts, Metropolitan Opera House; Bagby's morning musicales, Waldorf-Astoria; New York Symphony Orchestra, Carnegie Hall; New York, Lotos Club; New York, Athletic Club; Detroit, Symphony Orchestra; Kansas City, Symphony Orchestra; Nashville, Philharmonic Society; Scranton, Philharmonic Society; Columbus, Arion (Moritz Rosenthal recital); Philadelphia, Fortnightly Choral Club; Buffalo, Orpheus Society; Newark, Arion; Newark, Orpheus Club; Brooklyn, Arion Mannerchor; Chicago, Mendelssohn Choral Club; Allentown, Pa., Arion Society; Minneapolis, Apollo Club; Houston, Quartet Society; soloist



FLAVIE VAN DEN HENDE, CELLIST.

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Beethoven's "Ninth" symphony closed the concert season in Frankfurt. Mengelberg, the leader of the Museum Concerts, conducted this winter four Beethoven symphonies, two by Brahms and one by Schumann.

Bach's B minor mass was done in Vienna not long ago, under Schalk's direction.

More Comments on Russell Methods.

The hearty reception given the "Common Sense Books on Music Study," by Louis Arthur Russell, is attested by the many favorable comments from all parts of the country; press opinions and professional criticisms all place these recently published works on the highest plane of approval, the consensus of opinion appearing to concede to these books the credit of being, in many ways, the most important of recent additions to the literature of vocal and pianoforte pedagogics.

A few recent comments follow:

A much needed work of great merit.—Prof. George C. Gow, Vassar College.

Mr. Russell has written a book that is thoroughly modern. It is the output of a man of high musical temperament.—The Advertiser.

Your book is the best of all its class, very useful as well as ornamental—accept my congratulations.—A. J. Goodrich, composer, correspondent THE MUSICAL COURIER.

It is the best I have ever seen.—Prof. George C. Gow, Vassar College.

* * * Feeling sure that it will be as you claim, a standard for reference.—Hugh A. Clark, Mus. Doc., Penn. University.

Your books are a most welcome addition to the list of works for singing classes.—J. Spencer Curwen, composer, author, London, England.

I am glad that so thorough and didactic a work is in existence, and if the army of teachers in this country alone would find the time to learn its value, the benefit derived from it by the present generation would be great.—Jaroslaw de Zielinski, pianist, composer, etc.

Mr. Russell will personally conduct summer classes during June and July for teachers and professional students wishing to gain a thorough mastery of the principles set forth in his various works.

Information regarding these classes for teachers may be had at the Normal Institute, Carnegie Hall, New York, by mail or personally.

Gullmant Organ School Commencement.

Invitations have been issued for the Seventh Annual Commencement and Graduation Exercises of the Gullmant Organ School for next week, Thursday evening, June 4, at 8 o'clock, in the old First Presbyterian Church, Fifth avenue and Twelfth street. No tickets, however, are necessary, and the public is invited to attend. The examinations begin tomorrow (Thursday) morning. In order to receive a diploma each student is required to transpose at sight a given chant, one tone up and down; an organ trio at sight, and read a vocal score. In addition, an organ piece is played before the board of examiners. Director Carl is receiving applications in large numbers from all parts of the country for admission to the school for next season. The fall term is scheduled to begin October 13. The school does not hold a summer session.



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CHICAGO, ILL., May 23, 1908.

The commencement exercises of the various schools and colleges will be held on the following dates: The Sherwood Music School on June 11; the American Conservatory on June 12; the Chicago Musical College on June 20; the Walter Spry Piano School on June 20; the Metropolitan School on June 25; the Gottschalk Lyric School on June 26; the Bush Temple Conservatory, not decided; the Anna Groff Bryant Institute, not decided; the Cosmopolitan School of Music, not decided.

The Choral Union of the Norwegian Lutheran Synod, which will meet in June for its annual song festival, has engaged Marie Rappold for its big concert to be held at the Auditorium on June 18. Madame Rappold will sing the famous aria from Gounod's "Queen of Sheba," accompanied by the Lutheran Concert Band, under the direction of Carlo A. Sperati. The chorus will number 700 voices, and will be under the conductorship of John Dahle, of St. Paul.

Alice McClung, one of Walter Spry's artist pupils, has been having a very successful concert tour on the Pacific Coast.

A very delightful musicale was held at the residence of Mr. and Mrs. Frederiksen on May 20. Mr. Frederiksen, who is one of the most capable violin teachers in Chicago, presented several very talented pupils in a well arranged program which displayed their various degrees of proficiency and individual talent. The Niels Gade capriccio was played by Clarence Evans; the Hans Sitt concerto, op. 28, A minor (first movement), by Pearl Hinkel; the Lipinski "Concerto Militaire" (first movement), by Susie Hammond; the Wieniawski "Airs Russes," by Arthur Uhr; and the de Beriot seventh concerto (first and second movements), by Benjamin Paley. The closing number was ensemble the "Merceaux Melodique" by Franz Hermann, for four first violins and four second, accompanied by piano. In all, the entire program reflected the excellent teaching these young pupils are receiving in good fundamental work and in musical knowl-

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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

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edge and appreciation. Mr. Frederiksen is to remain in Chicago permanently, and will receive pupils at his residence during the summer months.

Arthur Burton, one of the best baritones in the West, and a conscientious teacher of several years' residence in Chicago, will continue his classes during the summer months at his studio in the Fine Arts Building.

Mary Wood Chase will give the final pupils' recital in this season's series at Cable Hall on May 29, when the program will be given by Margaret Tiffany, Louise Richardson, Anna Sweeney, Alice Remley and Ruth Martin.

Louise St. John Westervelt presented a very talented contralto, Bergliot Allrud, in a private musicale at Cable Hall on May 21. This young girl, who is a Norwegian, has been studying for some time with Miss Westervelt and has a really beautiful voice of a true contralto quality, which she uses with excellent understanding, reflecting great credit on her teacher, Miss Westervelt. At the musicale given before invited guests at Cable Hall, Miss Allrud sang "For the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul"; some Grieg songs; Neupert's "See Me Home"; songs by Sinding, and Schytte's "My Love."

Glenn Dillard Gunn presented three talented pupils in an ensemble concert assisted by Zetta Gay Whitson, violinist, at Cable Hall on May 23. The program consisted of the Beethoven sonata, in F major, for violin and piano, played by Miss L. C. Stringfield and Miss Whitson; the Mozart B flat major concerto, for piano, by Marie McDermott, the second piano part played by Mrs. Gunn; and the Grieg sonata, in C minor, for violin and piano, interpreted with much musical feeling and understanding by H. A. Wehrheimz, pianist, and Miss Whitson.

The following named pupils of Adolf Weidig's theory and composition classes of the American Conservatory were heard in a very creditable recital of original compositions at Kimball Hall on May 23. The program was organ theme, variations and fugue, by Charles H. Demorest; piano sonata, by Beth Garnsey; three songs, by Marjorie Stephens Allen; trio for piano, violin and viola, by George Colburn; three songs and a caprice for piano, by Helen S. Thompson; violin composition and four songs, by Alice Barnett; suite for piano, by John Palmer; anthem, by Helen Axe Brown; trio for piano, violin and violoncello, by Kurt Wanick.

Mary Wood Chase presented Greta Gray in a studio recital in the Fine Arts Building on May 22. Mrs. Gray, who is one of the very refined and spiritual type, played two Bach inventions, the Mozart fantasia in C minor, Bendel's "The Grave of Juliette," and three numbers from Schutt's "Carnival of Mignonne."

Robert Boice Carson, tenor, has been engaged by the Ninth Church of Christ as soloist and precentor.

Gertrude Gane, pianist, a very talented pupil of Mary Wood Chase, will play a return engagement with the College Club on May 23. Ralph Lawton, another professional pupil, will play the Tchaikowsky B flat minor concerto

at the annual meeting of the Iowa State Teachers' Association to be held in June.

The Chicago Musical College presented several pupils of the vocal and dramatic departments in a matinee at the Studebaker Theater on May 20. The program consisted of the fourth act from Verdi's "Il Trovatore," the cast as follows: Mary Highsmith, as Leonora; Diana Bonnar, as Azucena; Charles R. Wood, as Manrico; Elmer K. Smith, as Count di Luna, and M. B. Jones, as Ruiz. This was followed by a little Japanese comedy entitled "A Flower of Yeddo," the cast being assumed by four talented girl pupils as follows: Irene de Bue, in the leading role Kami; Winifred Hess, as Sainara; Helen H. Hagensick, as Musme; Marie Evans, as Taiphon (Djouros). The closing number was the third act from Gounod's "Faust," with Leonora A. Allen, as Marguerite; Diana Bonnar, as Martha; Myrtle Lincoln Stedman, as Siebel; Kurt Donath, as Faust, and Frank L. Bennett, as Mephistopheles. The scenes from the operas were given under the direction of William Castle, and the comedy under the direction of J. H. Gilmour, of the dramatic department. The orchestra was directed by Karl Reckzeh. EVELYN KAESMANN.

Mrs. Thoms and Miss Reid in Cuba.

Not the Island of Cuba, but Cuba, N. Y., a thriving town of Western New York, heard Clara E. Thoms and her young protégée, Florence Reid, recently, and the following is from the Cuba Times:

Clara E. Thoms and her famous pupil, Florence Reid, gave three numbers at the musicale given at the Methodist Church on Tuesday night, May 12. Mrs. Thoms is known as the "Clifton Composer"; she is a thorough musician. Mrs. Thoms' power as an instructor tells mightily in her pupil, Miss Reid. Miss Reid, not yet seventeen years old, has a marvelous voice; the present quality of it marks her a genuine contralto, although she has an extended range. Miss Reid sings easily, enunciates clearly, as a delightful voice, the high notes of which are entirely free from the unpleasant quality too often heard in the register of contraltos. Her voice is rich in body. Hers is a voice the world will hear. She sang to a large and most enthusiastic audience; every one who heard her was delighted with her. She is wonderfully happy when she sings and makes everybody else so. Miss Reid is a girl of keen musical sensibility and a fervent lover of her art. In broad declamatory phrases, which are expressive of deep emotion, she is superb. Her sphere is emphatically the dramatic stage.

American Institute of Applied Music.

A piano recital by Florence P. Carman and Anastasia Nugent, pupils of Miss Chittenden; John Frank Rice, violinist, pupil of Von Ende, with Marjorie Morrison at the piano, took place May 19 at the American Institute of Applied Music. Standard classic and modern works were played by the two excellent pianists, while Mr. Rice contributed a brace of violin pieces by Ries and Coleridge-Taylor. May 23 there was a students' recital, the program containing piano, violin, and vocal pieces, played by the following students: Samuel K. Trimmer, Louise Murray, Emmett Shortelle, Gertrude Spindle, Franz Elmer Jensen, May G. Daland, Rosalind Barcus, Reta Ross, Islay Macdonald, Katharine Walker, Margarette Webb Holden, William Small, Isabel Carman Bonell, Alexander Flandreau, Calla Macnamee, Mary Richardson and Witta Thomas. The seventeen participants interested the usual large audience which gathers at the American Institute of Applied Music, each winning proper meed of praise.

Liszt's "Prometheus" and Hugo Wolf's "Feuerreiter" were given at Elbing last winter.

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Myrtle Elvyn, American Pianist.

"She came, she saw, she conquered" applies to this young American artist. Like a romance out of a book read the successes and good fortune of this gifted girl whom Chicago likes to claim as her very own. And it is among the extraordinary and unusual facts in a resumé of her first season that there is a magnetism, a peculiar something about her personality that (entirely apart from her ability as a pianist) has won instant recognition and called forth enthusiastic audiences throughout the South and West, the route Miss Elvyn's first season has been booked over.

We like to think that the personal equation is of small, of little or no account, but there is, after all, no separation of the artistic from the personal; the personality of the artist and his or her art are one. In Miss Elvyn's case this peculiar personal charm won thousands of friends before the young artist appeared in her professional capacity, and has added no little weight to her phenomenal success. People in every walk of life are eager to hear her, and in the several return engagements that have been filled in this first season the seating capacity has invariably been sold out days before the concert. As she enters and walks across the stage, seating herself at her Kimball grand piano, one is immediately aware of the presence of a strong, fascinating and artistic individuality.

The great success this young artist achieved abroad had, of course, preceded her to America. Her European debut was made as soloist with the Berlin Philharmonic Orchestra, after which followed a series of concerts, public and private, before the most cultured classes of Berlin, including appearances before the Grand Duke and Duchess of Mecklenburg and the Imperial Crown Princess Cecilia; later came tours covering three years, which were but a succession of triumphs, artistic and social. In fact, the social side of Miss Elvyn's career has always assumed flattering proportions, and here in America her managers have been compelled to issue an edict affirming all social affairs tabooed, the demand physically being too great for even this energetic young American.

Since her American debut on October 29, 1907, at Orchestra Hall, Chicago, when she appeared with the Theodore Thomas Orchestra, under the conductorship of Frederick Stock (her program including the Beethoven "Emperor" concerto and the Tchaikowsky concerto, besides a group of solo numbers), Miss Elvyn has played two or three concerts a week throughout the South, the West, and as far East as Buffalo.

The generosity of Miss Elvyn has, on many occasions, asserted itself in a very disconcerting way to her managers, in the South particularly, for on two occasions she gave her time and talent gratuitously for two different schools, causing no end of trouble to her astute business manager, Edgar Smith, of the Kimball Company. This spontaneous and generous spirit being part and parcel of Miss Elvyn's nature, is diffused throughout her inter-

pretations, giving them a singular freshness, sparkle, and enthusiasm.

With wonderful facility in learning and assimilating the literature of the piano, Miss Elvyn's repertory covers every school from the days of the harpsichord down to the present, and each and every program is a gem of taste and versatility.

In her playing there is an absence of all self-consciousness and of mannerism, and she reveals the spirit of the devoted artist, with absolute command of every technical

but emotional genius; whose Chopin is the combination of the delightful rubato with the virile and the dramatic, and whose readings of the ultra-modern school contain all the subtle, insinuating charm that characterizes this style.

LEIPSIK NEWS.

LEIPSIK, May 13, 1908.

The German School Verein, of Leipzig, has just given an imposing concert, wherein a great mass of distinguished operatic, choral and orchestral forces presented Liszt's "Dante" symphony and parts of the "Parsifal" music, under the direction of Richard Hagel, first conductor at the Leipzig City Opera. The orchestra was that of the Gewandhaus. The choruses were the Thomaners, the ladies of the Gewandhaus chorus and members of the male chorus constituting the Lehrergesangverein. Solists in the "Parsifal" excerpts were Fräulein von Florentin, of the Leipzig Opera, singing the music of Kundry; Grosch (Parsifal), Perron (Amfortas) and Rains (Gurnemanz), all of the Dresden Court Opera. The flower maiden chorus comprised the half dozen solo artists of the Leipzig Opera, Fräuleins Eichholz, Fladnitzer, Franz, Schreiber, Stadtegger and Welter. The hall was that of the Zoological Garden. The occasion was raised to a social function in honor of visiting members of the reigning house of Gera-Reuss. It was not possible for social magnitude to obscure in any way the musical importance of this concert. The orchestra played superbly under Hagel and gave him full opportunity to demonstrate how complete was his musical grasp of the compositions in hand. Every outline of the Liszt symphony was vividly and most musically set forth, and when the "Parsifal" music came to performance the effect was impressive in the extreme. For his entire sympathy and feeling in this work Hagel had had the privilege of drinking at the very fountain head, since he sat for many seasons as a violinist in the orchestra at Bayreuth. The excerpts presented in Leipzig were the Vorspiel, the flower maiden scene, the anointment of Parsifal, the Good Friday spell and the closing scene in the temple of the Grail.

A Dr. Eckstrom, wealthy music lover in Stockholm, has recently presented to violinist, Adolf Schkolnick, of Leipzig, a violin, purchased for 10,000 kroner, or \$2,800. Young Schkolnick has been playing much in Denmark and Sweden for two seasons. He had been for some years under Hans Sitt, at Leipzig Conservatory. Besides a number of gifted young sisters, who are still studying here, Schkolnick has one brother, a violinist, and one sister, a cellist, living respectively in New York and Boston.

EUGENE E. SIMPSON.

Franz von Veesey made an unusually favorable impression at his recital in Hamburg early this month.

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PITTSBURGH, Pa., May 23, 1908.

Julie Rive-King gave a piano recital at Carnegie Music Hall last evening before a large and fashionable audience. Madame King's playing has lost none of its old time charm. She still retains all the freshness and vigor of her earlier work, and once more demonstrated that she is one of America's greatest women pianists. Her rendition of the Beethoven sonata, op. 53, was masterly, while her playing of the difficult Habener-Guilmant prelude and fugue and a group of Chopin selections revealed her command of technique and her power of entering into divers moods. Of equal interest are her own compositions, which she displayed during the evening in the program and for encores. The "Polonaise Heroique" is all that the name implies, and her "La Scintilla," a new work, by the way, is a well conceived piece, full of color and brilliance. The audience was enthusiastic, and Madame King gracious in response.

The Schubert Quintet, composed of Ida Bernice Cole, soprano; Edith Harris Scott, contralto; David Stephens, tenor; J. Gordon Jones, bass; Sidney M. Hamilton, pianist, and Gwendolyn Clemans, accompanist, gave a very enjoyable concert on Friday evening at the East End Presbyterian Church. Some of the selections included Liza Lehmann's "Persian Garden," Debussy's toccata, Gounod's "Slumber Romance," Schumann's "Lotus Flower," MacDowell's "Deserted," and San Souci's "Where Blossoms Grow."

Christine Miller gave a musical evening at her home in Heberton avenue last Monday evening, in which a large number of Pittsburgh musicians assisted. The musicale served to introduce to the fraternity Mrs. Charles Farrow Kimball, the new soprano at the Third Presbyterian Church, and Alfred D. Shaw, recently appointed tenor of the First Presbyterian Church. Both Mrs. Kimball and Mr. Shaw sang selections during the evening that showed them to be valuable acquisitions to the musical life of the community. Miss Miller sang a group of songs charmingly and with excellent interpretation, while each guest contributed his or her part to the informal program. Charles Heinrich and George Tillson furnished the accompaniments in a finished and artistic style. Following is a list of those present: Mrs. Kimball and Mr. Shaw (honor guests), Mr. and Mrs. Charles Heinrich, Prof. and Mrs. J. Warren

Lytle, Mr. and Mrs. John C. Leitch, Mr. and Mrs. John R. Roberts, Mr. and Mrs. John Hibbard and Mr. and Mrs. C. J. Cochrane, Lucile Roessing, Lucile Miller, Frances Leech, Miss Troutman, Miss Elston, Carrie Miller and Agnes Miller, Theodore Rentz, William Earnest, Howard J. White, George Tillson, J. Fairley Miller and Charles Wakefield Cadman.

A studio musicale in connection with an exhibition of water color paintings by Hugh Huntington Howard, at the home of Eugene Feuchtinger, of Atlantic avenue, was given yesterday afternoon, at which Mr. Feuchtinger's pupils assisted. The entire program contained the best examples of Schubert, Franz, Wagner, Moszkowski, Gounod, Kullack, Mendelssohn, Pissuti, Rachmaninoff and Rossini. Mr. Feuchtinger accompanied throughout.

Encouraged by the interest shown in its first competition, when a number of excellent musical settings for the poem, "Alexander's Feast," were presented, the Pittsburgh Male Chorus, of which James Stephen Martin is musical director, has announced a second prize of \$100. This competition, which is restricted to bona fide citizens of the United States, will be given for the best musical setting for male voices of James Russell Lowell's "The Vision of Sir Launfal." Compositions must be sent to William C. Hamilton, care S. Hamilton Company, 531 Wood street, Pittsburgh, before September 15, 1908, and marked "The Pittsburgh Male Chorus Prize Competition." Further information as to the conditions may be obtained from James Stephen Martin, 6201 Walnut street, Pittsburgh. The compositions will be judged by the City Organist of Pittsburgh; Luigi von Kunits, former concertmaster of the Pittsburgh Orchestra, and Carl Busch, director of the Philharmonic Society, of Kansas City, and winner of the last competition. Many novelties will be presented by the Male Chorus next fall, when the opening concert of the season will be given. Mr. Martin is an energetic, able and tireless worker, and the coming season will show what is acknowledged as the best male organization in the country at its best.

Ernest Gamble, who calls Pittsburgh his home, contemplates a tour of Alaska during July and August. He plans to take a recital party with him, including Verna Page, the violinist.

Work has been begun on the enclosure on the Hotel Schenley lawn, in which the Pittsburgh Festival Orchestra will give a series of summer concerts, an announced in these columns before. The beautiful hedge surrounding the lawn will not be disturbed and the trees and shrubbery will be left intact. Mr. Bernthal, the conductor, is hard at work on his programs, which, while standard, will be popular. If they are as good as that of the opening concert at the Rittenhouse a few weeks ago, there is no reason why the orchestra should not be well supported.

The Mendelssohn Choir, of McKeesport, under the direction of Mr. J. P. McCollum, will present "Elijah" in the near future.

"Daniel," a cantata, was sung by the Hill Top Choral Society last Thursday evening at the Methodist Episcopal

Church, Washington avenue. It was the society's fifth concert. Mrs. J. H. Thomas was the soprano, John Miller was tenor, while the baritone and bass parts were in the hands of Walter M. Schnabel and Girt Kraber. G. L. Schmink directed, assisted by a chorus of fifty voices.

The pupils of W. Yeatman Griffith gave an attractive recital at Mr. Griffith's studio last Thursday evening. Mrs. Griffith was at the piano.

David Stephens has filled many out-of-town engagements the past two weeks, and is greatly in demand for oratorio and concert.

Three Pittsburgh vocalists were the assisting soloists at a performance of "The First Walpurgis Night," given at East Liverpool, Ohio, this week. They were Miss Christine Miller, William Earnest and Jack Roberts. All were heartily received, according to the reports received from that city.

A May Festival was given by the Frohsinn Society at the Exposition Music Hall this week. As no invitation or notice of the affair was received by THE MUSICAL COURIER representative, he is in ignorance as to the particulars.

The Wagner Quintet, composed of the Rev. F. H. Meyer, Otto Mees, Alfred Liefeld, and Mr. and Mrs. C. Norman Hassler, gave a "return concert" to a large and enthusiastic audience at the Coraopolis Lutheran Church. The quintet has met with much success the past few months and is a well-balanced organization.

CHARLES W. CADMAN.

Heinrich Meyn's Season.

Heinrich Meyn, the popular baritone, has delighted numerous audiences during the past season. After closing his Canadian tour, he sang for many societies, such as the Harvard Musical Association, the St. Cecilia of Boston, and the New York Musicians' Club, ending with a concert at New Haven that attracted many of the prominent residents of the Elm City. Some press notices of this concert are appended:

Mr. Meyn has a good baritone voice which he uses with considerable skill. Two songs, written by Sydney Homer, appeared on the program. They are indebted to Mr. Meyn to make them seem of some degree of merit. They had no other claim worth mentioning upon the attention of the audience. Mr. Meyn was given generous applause. For an encore he sang "Adieu, Marie," by Adams, a song which he always sings with good effect. Dr. N. J. Elsenheimer played the accompaniments with agreeable sympathy.—New Haven Journal.

Mr. Meyn made new friends and satisfied those who remembered his previous success here. He sings with enthusiasm and fine control of his voice, which, in the lower tones, is exceedingly sweet. His selection of songs was quite happy and gave a pleasing variety. "Chanson à Boire" was especially liked, and the encore "Adieu, Marie," which he sings with such good expression, was a delight to all. Mr. Meyn was fortunate in having so sympathetic an accompanist as Dr. N. J. Elsenheimer.—New Haven Evening Leader.

Mr. Meyn's selection of songs was especially good, and it is seldom that a singer receives the applause in New Haven that Mr. Meyn had last night.—New Haven Palladium.

Max Egger's "Frau Holda" was not a success at its recent première in the Vienna Volks Opera.

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HOTEL NOTTINGHAM,
BOSTON, MASS., May 24, 1908.

Owing to some erroneous reports concerning certain changes in the Cecilia Society for next season, it may be said that the only change now apparent is that of a new secretary, George E. Hills, the tenor. The balance of the officers will remain the same, with Wallace Goodrich re-elected as conductor. The choir arrangement will in no way be changed, nor will the society be affiliated with any other organization or concern in particular; in short, the excellent management will be continued along those lines found in the past as proving most conducive to the choir's progress and Boston's musical demand.

The Pierian Sodality's concert in Sanders Theater, Cambridge, commemorative of the one hundredth anniversary, in union with the Harvard Glee Club, celebrating its fiftieth anniversary, was an event long to be remembered. The program was made up of compositions by Harvard composers. The pieces included an orchestral performance of the prelude to the "Oedipus Tyrannus," of Sophocles, by the late John K. Paine; a romance, by A. T. Davidson, Jr.; an intermezzo from "Maharajah," by P. L. Atherton; a poem, "The Awakening of the Woods," by E. Ballantine, and a tone poem, "Norge," for orchestra, with piano obligato, by Philip Greely Clapp; the Glee Club sang Arthur Foote's "Bedouin Song"; "In Picardie," by G. L. Osgood; "Laudate Dominum," with accompaniment of organ, trumpets and trombones, by Frederick Converse; Professor Winter read an "Ode to Music," written by Nathan Haskell Dole, in commemoration of the Pierian anniversary. Philip Greely Clapp conducted the orchestra; R. L. Sweet played the piano accompaniment to the part songs by Foote and Osgood, and Leland Hall furnished the piano obligato to the tone poem by Clapp, which by many was considered as the chief work on the program, since Mr. Clapp has achieved special distinction this season in his musical work. Mr. Clapp's composition was written for a large orchestra, and is said to teem with individuality and beauty of structure. Then, too, Mr. Clapp's abilities as a conductor have received due recognition, and when it is remembered that he is yet an undergraduate of the university, his all round

excellence is doubly appreciated. The anniversary concert was a great success, many seeking admission to Sanders Theater on that evening. The program's fine quality has been eulogized by the press generally, and is but another salient factor in Boston's upward stride musically.

The Tolmanina Trio, with the attractive personnel of A. Laura Tolman, cellist; Gertrude Marshall, violinist, and Myra Winslow, pianist, gave a program last Tuesday evening at Miss Tolman's Winchester (Mass.) home. There were over sixty invited guests, including representative people of Boston, Brookline and Winchester, to listen to a program of excellent selections, so played as to receive enthusiastic commendation. An original feature, and one devised by Miss Tolman, was to extinguish the lights, so that the audience could better listen to the beautiful strains from the music room, where the artists had repaired. These numbers were given: Trio, op. 43, Niels Gade; piano solos, gavotte, Bach-Saint-Saëns; "Sous bois," Staub; violin solos, "Les Adieux," Sarasate; mazurka, Zarzycki; trios, "Andante sostenuto" (from trio), Bargiel; "Allegro con brio" (from trio, op. 3), Arthur Foote; cello solo, "Melodie," op. 3, Rubinstein, and trio, op. 52, Rubinstein. Of Miss Tolman's playing it may be said she always suggests the artist she is, there being a finesse, yet the rich, warm sympathy and feeling which is so characteristic of the woman herself. Rubinstein's "Melodie," op. 3, was never heard to better advantage; her phrasing was excellent, technic flawless, and a tone was produced which sang itself into her listeners' ears and hearts. Miss Tolman's winning personality was also a potent factor. Miss Marshall's violin solos, especially the Sarasate number, gave sure evidence of feeling, and fine interpretive sense and a splendid technic. Myra Winslow showed in her solos how valuable a good pianist is to the artistic trio, for as a trio the work was certainly meritorious. There was fine balance, the cello never intruding, the violin en rapport with the accompanying instruments. The Rubinstein trio was finely performed. As a woman's musical organization the Tolmanina Trio should certainly receive encouragement, and although organized less than a season ago, has already won considerable reputation for its good work. Miss Tolman's famous music room on the evening in question was crowded after the program, the guests being interested in viewing her superb collection of photographs of the most distinguished artists, presented personally to Miss Tolman, Edouard de Reszké and Madame Nordica being among them; besides there are unique souvenirs from all over Europe.

John Manning, pianist, will sail next week on the Saxonia for Europe, where he will remain for several months, but returning in time for his Southern and Western tour, which will begin October 12. Mr. Manning's unobtrusive but interesting musical career has so far enabled him to make a successful appearance with such organizations as the Boston Symphony Orchestra, Hoffmann Quartet, Kneisel Quartet and Adamowski Trio; in concerts with Melba, Emma Juch, Lillian Blauvelt, and other eminent artists; in recitals at Wellesley College, Radcliffe Col-

lege, Bradford Academy, Andover Theological Seminary, Brown University; with the Harvard Musical Association, the MacDowell Club, Thursday Morning Musical Club, Chromatic Club, St. Botolph Club, Algonquin, University and many others in Boston and New England. With all of his teaching of a large private class, Mr. Manning has been for several seasons the musical adviser in Miss Chamberlayne's, Miss Robinson's, and the Laurens School for Young Ladies. Mr. Manning has found his farm, Elmhurst, at Mansfield, an ideal spot to recuperate in real farm life and piano practice, for he appropriates a large, airy room commanding a picturesque view, for music.

The program of the private recital given by the New England Chapter of the American Guild of Organists, as guests of the New England Conservatory of Music, was as follows: Suite, Foote, played by Mr. Foote; sonata, No. 3 (new), Henry Dunham, played by Mr. Dunham; "Concert-Satz," Otto Dienel, played by Aloys Bartschmidt; concerto, Handel, by courtesy of members of the Conservatory; finale, Homer Humphrey, played by Mr. Humphrey. The concert took place in Jordan Hall, and there was much enthusiasm manifest, as each musician finished his allotted work. Special applause followed Mr. Dunham's new sonata, which has been pronounced as being perhaps the most interesting piece he has yet produced. At the conclusion of the program Mr. Chadwick invited the members of the Guild to a reception and "good time" in the Sinfonia Fraternita's rooms in the building. May 27 (Arthur Foote announces) the examination for Certificate of Associate (A. A. G. O.) will be held. All information may be had of Mr. Foote, at 6 Newbury street. The names of the new officers of the New England Chapter have been kindly furnished to these columns. They are as follows: Dean, H. C. Macdougall; secretary, Clarence G. Hamilton; treasurer, Benjamin Whelpley; examining committee, George A. Burdett, Alfred Brinkley, H. A. Dunham, S. B. Whitney, Wallace Goodrich and W. C. Hammond.

The first anniversary of the Professional Woman's Club, Marion Brazier, president, took the form of a vaudeville, in which Dorothy McTaggart Miller, contralto at Park Street Church; Ella M. Chamberlin, the whistling soloist; Marion Perrigo Littlefield, recently from the chorus of the Metropolitan Opera Company; Elsie Phelan, the musical monologist; Maude Gordon Roby, singer of Scotch and Italian songs in costume; Katharine Ricker, contralto at Central Church, and Bertha Cushing Child, contralto at King's Chapel, were the musical people noticed on the program. Mrs. Miller sang several songs; Miss Chamberlin contributed a whistled aria from Verdi's "I Lombardi"; Marion Littlefield gave several songs in costume, and Katharine Ricker and Bertha Cushing Child appeared in the living pictures, which were truly beautiful, and the piece de resistance of the entire program. Miss Ricker's four pictures of "Pygmalion and Galatea," in which she was assisted by Miss McDonald, showed this singing artist in a new light, and were charmingly done.

At high noon on Saturday, Mary MacGuire, of Pawtucket, R. I., who is a pupil of Mary Desmond, gave a program of songs at 6 Newbury street, which proved a most charming finale to the week's musical affairs. To see a slender, blonde young woman, and then to hear a

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big, rich, dramatic, contralto voice, was, indeed, a pleasant surprise to the invited guests present. Miss MacGuire, although but a one season pupil of Miss Desmond, has been a most faithful worker, which showed in beautiful tonal qualities and a diction most delightful to hear. Miss Desmond being an English woman of extreme culture and an exponent of fine enunciation and correct English, her pupils are drilled accordingly. The songs showing Miss MacGuire at her best were "L'Esclave," Lalo; "The Silver Ring," Chaminade; berceuse, Godard, after which the young singer was stormily encored. "You already have a voice one does not tire of hearing," an enthusiastic listener exclaimed to the singer. Miss Desmond played all of the accompaniments without notes, showing all the sympathy of the true musician.

The graduating exercises of the Faelten Pianoforte School will take place on Thursday evening, June 18, in Huntington Chambers Hall, and will consist of ensemble numbers, the usual addresses and presentation of diplomas by Carl Faelten. The names of the graduates are: Lula E. Gleason, Dorchester, Mass.; Florence Delano, Marblehead, Mass.; Olive Sarrick, Great Falls, Mon.; Mary Smith, Dorchester, Mass.; Charles R. Calkins, Melrose Highlands, Mass., and Warren S. Smith, Brookline, Mass.

Kate Vannah, the song writer, is passing through Boston from England en route to her summer home in Gardiner, Me. Mrs. Vannah writes, in her own charmingly characteristic way, to THE MUSICAL COURIER's representative: "I go, in a day or two, down to dear Maine for the summer, or until August, when I return to England, where I expect to work hard and publish in England many of my songs. And I mean to publish some new ones. D. V., next autumn and winter Lillian Blauvelt, whose guest I was in New York, will sing my songs again in England." Mrs. Vannah numbers on her list of friends many of the leading Boston musical people, and her songs are well liked here.

The young violinist, Nina Fletcher, who is to spend the summer in Europe, from all reports is having an enjoyable time in Paris, where she and her sister are at present. Miss Fletcher is already being engaged at private musicales in the American colony, where she has some friends of high social and musical distinction. Later this young artist will repair to London and Berlin before returning to some excellent engagements in America in the autumn. Miss Fletcher is a young player, who for genuine merit must become known to the big American public. Her access to some of the greatest European artists during the summer is of interest to her Boston friends.

The coming joint concert of the Harvard musical clubs and those of Cornell, to be held in Sanders Theater, Cambridge, on Friday night, is of engrossing interest to many, as these concerts are becoming an indispensable feature of the annual boat race to be, when college songs by the Glee Club and ensemble playing on banjos and mandolins will make an attractive evening. It has been two years since the last concert was given here, as last year the Harvard men went to Ithaca. A very long list of patronesses includes one of Henry Wadsworth Longfellow's daughters, Mrs. Richard Dana, of Cambridge.

Hamilton C. Macdougall, professor of music at Wellesley College, who is spending his Sabbatical year in Europe, in an interview with a London journal, gives a most interesting resumé of the musical work at Wellesley. Mr. Macdougall's description of things in general will seem almost news to many in Boston, which is only fifteen miles distant from the little town of Wellesley. He says: "I started an orchestra last year. It consists largely of strings—eighteen first and second violins, a viola, two cellos, a double bass, two cornets and a piano." It would be considerate in Mr. Macdougall to acquaint the stay-at-homes with something of his great work being done at Wellesley.

On Thursday evening Gustav Strube's services as conductor of this season's "Pops" in Symphony Hall will be over, and Arthur Kautzenbach, who has been with the Boston Symphony Orchestra for a season only, will assume the conductorship. Mr. Strube's work has been, as usual, most excellent. Several special evenings have been arranged by him, one being "Tchaikowsky night," "German night" and "Italian night." On the evening when Mr. Kautzenbach will make his debut there will be a new waltz by Ziehrer called "Vienna Girls," a new piece by Blon and a march of his own called "The Pops."

Professor Spalding, who has served so faithfully as head of the music department at Harvard University for several years, will be granted the Sabbatical year, and he will be in Europe next season, where he will recuperate and travel. In Professor Spalding's absence W. C. Heilman will assume charge, with Edward Burlingame Hill conducting

some special courses. Both of these men have commanded attention for their soundness musically, and Harvard is to be congratulated on securing them in the absence of Professor Spalding.

Josephine Knight, soprano soloist with the Boston Festival Orchestra, has recently returned from a most successful concert tour. On May 29 Miss Knight will be heard in Keene, N. H. Miss Knight has been one of the busiest musicians of Boston this season.

Addison Porter, president of the Alumni Association of the New England Conservatory of Music, in a letter recently sent to all the graduates of this institution, calls attention to the annual meeting and reunion in June. The association, as stated, has now 500 members.

Bertha Wesselhoeft Swift, the singer, will spend her summer in Europe, mostly with Mr. and Mrs. Herbert Witherspoon. Miss Swift will set sail from New York on June 2, returning in the fall for her usual work.

Louis Bachner, pianist, will not reside in Boston further, it is stated, but will be one of the faculty of the Peabody Institute, Baltimore, in the future. For the coming summer, Mr. Bachner will be in Gloversville, N. Y.

WYLYA BLANCHE HUDSON.

Samuel H. Mensch Piano Recital.

Samuel H. Mensch, a pupil of Carl M. Roeder, gave his debut piano recital at Carnegie Lyceum May 21, playing Mendelssohn's "Capriccio Brillante," op. 22 (second piano played by Mr. Roeder); a prelude and fugue by Bach; the "Waldstein" sonata, Beethoven; ballade, nocturne and "Polonaise Brillante," Chopin (second piano by Mr.



SAMUEL H. MENSCH.

Roeder); caprice, Paderewski; "Love Dream," Liszt; octave study, Kullak; "Spanish" caprice, Moszkowski.

Young Mensch plays with considerable dash, clean cut finger execution and interesting interpretation, showing he is not content with reproducing the mere notes. The Beethoven fugue, played throughout sans pedal, was clear in outline and phrasing, the subject always well brought out. Grace abounded in the Chopin polonaise, contrast in its varying sections, and rousing applause rewarded him for this. His musical impulse frequently betrays him into unexpected rush of tempo, but much better an excess of temperament than the lack of it; youth becomes more settled, impulses controlled, but the phlegmatic pianist never rises. The Beethoven sonata was played well, the scale passages of the first movement the best thing of the work, and fine was the transition from the adagio to the moderato finale. The group of pieces by Paderewski, Liszt, Kullak and Moszkowski were well played. Kullak's octave study was done with very light wrist, and a rushing climax was reached in Moszkowski's "Spanish" caprice, which was most brilliant from beginning to end.

Mr. Roeder has many interesting talents in his large class of piano pupils, and among them young Mr. Mensch stands high, because of striving under the natural disadvantages of small hands, and this conscientious ambition has produced worthy results. A large audience encouraged him by its presence and appropriate applause, and at the close teacher and pupil heard many words of appreciation.

Mary Wurm is compiling a lexicon of words composed and published by women of all times and nations, and requests those interested to send her all available data. Her address is Schiffgraben 49 A, Hannover, Germany.

Karl Warnke, the well known Piel pianist and organist, died in that city early this month.

Werrenrath Song Recital in Mount Vernon.

Reinald Werrenrath, the baritone, was assisted by Hans Kronold, the cellist, and Frederic G. Shattuck, accompanist, at the recital in Willard Hall, Mount Vernon, N. Y., Monday evening of last week. Mr. Werrenrath sang the following numbers: "Lungi Dal Caro Bene," Secchi; "Caesar's Lament (from 'Julius Caesar')," Handel; "The Pretty Creature," Old English; "Widmung," Schumann; "Ich Grolle Nicht," Schumann; "Du Bist Wie Eine Blume," Schumann; "Die Beiden Grenadiere," Schumann; "Aghadoc," Howard Brockway; "Now Sleeps the Crimson Petal," Roger Quilter; "Beloved, It Is Morn!" Chester Searle; "Roses," Chester Searle; "The Days of Old," Chester Searle (the last three songs of this group were written for Mr. Werrenrath, who will be accompanied by the composer), and five "Songs of the Sea," C. Villiers Stanford.

The recital was given under the auspices of fashionable women. The following extracts are from a criticism in the Mount Vernon Daily Argus:

Mount Vernon music lovers will long remember the song recital given last night by Reinald Werrenrath, baritone, assisted by Hans Kronold, cellist, and Fred G. Shattuck, accompanist, at Willard Hall. A large and fashionable audience, which included visitors from New York, Pelham Manor and New Rochelle, greeted the artists.

Mr. Werrenrath showed that the predictions of his critics and of his teachers have already been fulfilled. His voice, a baritone of unusual richness and tone, was in excellent condition, and he sang with perfect ease and control.

He was probably most effective in the dramatic selections, where his vocal and technical abilities were well displayed, while they also showed to advantage in his interpretation of Brockway's "Aghadoc," Searle's "Days of Old," and Schumann's "Die Beiden Grenadiere." Secchi's "Lungi Dal Caro Bene," and the four Schumann numbers were sung very pleasingly. In all his songs, Mr. Werrenrath showed a rare sympathy with the composer's intent and his singing was at all times expressive and appealing.

Mariner Piano Recitals.

The third in the series of May recitals was given at the studios of Frederic Mariner, 37 West Ninety-second street, Thursday night of last week. Ethel Howe and Paul Lansing were the youthful players, aged, respectively, fourteen and fifteen years. Both are more than ordinarily gifted, and both belong to the classes trained by Mr. Mariner this season. To have accomplished such results with less than a year's instruction with the present master is highly creditable to the persevering and fortunate Mr. Mariner. The graceful style, composure, and ability to concentrate shown in their playing strongly impressed the more serious listeners. Miss Howe, who is a schoolgirl, finds it impossible to practice more than one hour a day. Besides acquiring a serviceable technique, she has a repertory of fifteen standard pieces. At this appearance she played especially well the Rubinstein barcarolle in F minor and "Love Song," by Henselt.

Master Lansing seems endowed with musical genius, for his playing reveals remarkable and attractive qualities. With time and under the inspiring Mariner influence, this boy ought to make his mark as a public pianist. He has the talent and the right teacher to guide him to a place of eminence. Master Lansing's playing of the Bach "Solfeggetto" was spontaneous, while in strong contrast he played most tenderly the "Adieu" by Schubert. Everett MacLachlan, the boy soprano, added to the success of the evening by singing several numbers.

Cottlow Under Haensel & Jones Management.

This will be Augusta Cottlow's last season in America for some time to come. This young pianist will go abroad at the end of the season of 1908-09 to spend several years on the other side, during which time she will make German, English and Scandinavian tours. Miss Cottlow's plan to stay abroad for several years has aroused much interest, and many clubs and societies have already signified their intention of engaging her before she goes to Europe. Her coming tour will be under the exclusive management of Haensel & Jones, and she will, as usual, play the Steinway piano.

Habelmann in Manhattan and Brooklyn.

Theodore Habelmann, as already announced in THE MUSICAL COURIER, will have charge of the opera class at the Conservatory of Musical Art, 905 Broadway, Brooklyn. At the same time Mr. Habelmann will retain his New York studio at 909 West End avenue, for private lessons in repertory. This summer Mr. Habelmann will go to Berlin for two months in response to requests from former pupils. He will resume his duties both in Brooklyn and Manhattan, September 15.

The East Prussian Music Festival at Königsberg was a success in every way. There was a chorus of 400 singers and the orchestra numbered 130 players. Leo Blech was the chief conductor. Some of the musical attractions at the festival were Beethoven's "Ninth" symphony, excerpts from Bach choral works, Schubert's "Unfinished" symphony, Bronislaw Huberman, Beethoven's "Coriolanus" overture, overture to "The Magic Flute," vocal solos, piano performances, etc.



PHILADELPHIA, May 25, 1908.

The Philadelphia School Teachers' Chorus gave its annual concert in the Academy of Music on Friday evening, May 22. The chorus, composed of about 125 women teachers of the public schools, chose for this year's concert a four-part cantata, "The Legend of Granada," by Hadley. Under the spirited direction of Helen Pulaski Innes, the chorus did good work, singing with real musical expression and a zest that showed the singers' own enjoyment of the music. An orchestra composed of some forty members from the Philadelphia Orchestra assisted the chorus. It was good to see Mrs. Innes direct, as she has vigor and authority. Not afraid to whip up her orchestra and chorus when they needed it, she conducted like a man, at the same time showing womanly grace that is a pleasure to see. As introduction to the chorus work the orchestra opened the concert with Goldmark's Overture, "Sakuntala," and "Les Preludes," by Liszt, recalling the pleasures of the past season of Philadelphia Orchestra concerts, even this small portion of the orchestra showing a certain distinction in its work. Stanley Mackey conducted these orchestral numbers. Solos were sung by Mrs. Emma F. Rihl, soprano, and Lewis Kreidler, baritone. Mrs. Rihl and Mr. Kreidler also did excellent work in the solo parts of the cantata.

Another chorus to give a concert of some pretensions was the Camden Choral Society, which gave its concert in the Camden Theater on May 19. While this is the organization's first season, success is surely crowning its efforts. A large audience listened to songs and choruses by Wagner, Verdi, Donizetti, Bizet and Thomas. Bartlett's cantata, "The Ancient Mariner," a somewhat longer work, was also sung. The chorus was assisted by Florence Hinkle, soprano; Clara Yocum-Joyce, contralto; William H. Padgin, tenor, and George Russell Strauss, bass, and an orchestra directed by Mr. Mackey.

Pupils of Mr. and Miss Borst appeared with success in the Orpheus Club rooms on the afternoon of May 16. A feature of the recital was the playing of the "Romance of Childhood" by Mrs. Charles H. Hughes. The piece, written by A. W. Borst and dedicated to Mrs. Hughes, was heard for the first time, and made a deep impression on the audience. Besides a long list of piano solos, George Borst sang Wagner's "Evening Star" and Poniatowski's "Yeoman's Wedding."

Assisted by Mrs. George B. Parker, soprano, the piano pupils of Uelma Clarke Smith were heard at an invitation recital in the Fuller Building on May 16. Young pianists who were heard with pleasure were Hanna Cross, Louise Sterrett, Frances Robbins, Buella Elston, Frank Mancill, and Pauline Holl.

An ambitious program, successfully carried out, was given by vocal pupils of Miss M. A. Groff at Musical Fund Hall on Tuesday evening, May 19. Selections from opera and oratorio followed each other in almost bewildering array; but the conviction grew on one, as some twenty pupils displayed their art, that Miss Groff was doing good work of her pupils, and that the pupils were doing good work for their teacher.

Undoubtedly the most important musical event of the week in Philadelphia took place in the Orpheus Club rooms on Tuesday afternoon, May 19, although not a note of music was heard there. This was the annual meeting of the Philadelphia Orchestra Association, when reports of the year's work were read and the officers for the coming year elected. The first report read, that of the business man-

ager of the orchestra, Charles Augustus Davis, was not only interesting, but inspiring as well, as it showed increasing interest in the orchestra's work in our city and a year of great difficulties, all splendidly overcome. In spite of financial depression, increased expense, a railway disaster in which a number of the orchestra's members were disabled and concerts postponed, the orchestra is in better condition financially than ever before, having an ample balance on hand to start the work for next season. A helpful paragraph in Mr. Davis's report was a quotation from an influential Baltimore paper which spoke of the unusual esteem in which the Philadelphia Orchestra was held in that city. The report of the women's committee was also gratifying, showing good work accomplished, and glimpses of many plans and a great enthusiasm for the coming season. The officers elected were practically the same as those who so loyally gave their time and energy to the cause of music and the orchestra last year; Alexander Van Rensselaer, president; Thomas McKean, vice-president, Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer.

A piano recital was given on Tuesday evening at the Philadelphia Conservatory of Music by Eva Corson, assisted by Hannah R. Cohen, soprano, and Albert Zinger, violinist. Miss Corson is a member of this year's graduating class, this being the recital which is required of the students before they may graduate from the Philadelphia Conservatory.

The organ recital given by Henry S. Fry at Holy Trinity Memorial Chapel on May 21 presented a number of interesting works. Among others might be mentioned the C minor Fantasia, Bach; Grand Chœur, Faulkes; Pastorale, Guilmant; Intermezzo, Reger, and Hosangah, Dubois. Mr. Fry was assisted by Howard K. Berry, tenor, who sang solos from a Mendelssohn and a Stainer oratorio. Mr. Fry's next recital, on June 2, will have a special interest to Philadelphians, as the program will be composed entirely of works by local composers.

The third annual musicale of the K. O. T. Orchestra was given on May 21 in the North Baptist Church of Camden. The thirty-four performers gave a most successful performance, playing selections from Verdi, Greg, Alberti, Paull, Lehar, and Roberts. Assisting the orchestra were Eugene Engel, violinist, and Miss M. A. Davis, accompanist. Henry F. Pollock, the director of the orchestra, is to be most heartily commended for his work and high ideals, as his aim is the awakening of appreciation for good orchestra music, and especially to arouse more interest among amateur players for the work of our Symphony Orchestra.

A favorite Philadelphia singer, Marie Nassau, achieved a marked success when she sang with the Easton Choral Society on May 21. The choral, composed of some seventy-five singers, gave Haydn's "Creation" in St. Paul's Lutheran Church, Easton, Pa. Directed by Dr. Ernest Pfattercher, of Lafayette College, the chorus sang with that Germanic heartiness which characterizes the music-loving "up-Pennsylvania" people.

The Matinee Musical Club has just closed its season after a highly successful year. It has shown its appreciation of Dorothy Johnstone, harpist, and Edward Shippen van Leer, tenor, by making them complimentary members of the club.

The Germantown School of Music gave its fourth annual concert on Thursday evening, May 21. A number of the school's pupils were heard in a long but interesting program. The students were assisted by Master Francis Caldwell, soprano, and J. A. Lancaster, tenor. Mr. Lan-

caster sang "Where the Sleepy Schuylkill Flows," composed by Albert Hustler, director of the school.

At the meeting of the Society of Arts and Letters at the New Century drawing room on Friday evening, May 22, a three-act play for children, "The Lost Prince," was given. The play is set to music by Philip H. Goepp, and was presented by the League of the Church of the New Jerusalem, under Mr. Goepp's direction. A string orchestra with clarinet and piano was successful in interpreting the dainty music. The preludes to the three acts also showed a delicate fancy.

Frederick Maxson has just returned from giving a series of organ recitals at Grace P. E. Church, New York; Presbyterian Church of Elkton, Md., and the Reformed Church, Churchville, Pa.

Saturday afternoon, May 23, a recital for two pianos was given by Nellie Wilkinson and Stanley Addicks, members of the faculty of the Combs Broad Street Conservatory of Music, in the concert hall of the conservatory, 1329-31 South Broad street. The following program was played with spirit and mutual understanding by the two performers: Duo, op. 15, Rheinberger; Impromptu Roccoco, op. 58, Schutt; Suite, op. 15, Arensky; Gavotte and Musette, op. 200, Raff.

Twenty-two of Anna M. Little's piano pupils were heard in recital on Saturday afternoon at the Students' Chapter Assembly Rooms. As a number of the pieces were away from the beaten track which the music critic comes to know too well the recital was unusually interesting. Piano works were heard by Arensky, Essipoff, Kullak, MacDowell, Remecke, Gregh, Sternberg and Brahms, as well as the more usual numbers by Grieg, Haydn, Moszkowski, etc.

A concert by a large number of earnest students of the Hahn Violin School took place at Witherspoon Hall on Saturday afternoon, May 23. Variety was afforded by the work of the Juvenile Orchestra, Senior Orchestra, and soprano and piano solos. The youthful violinists were heard in works that began with a Hauser "Cradle Song" by a little fellow not six years old and finished with a Wieniawski concerto.

Mrs. Russell King Miller, the Philadelphia contralto, has been singing with Alice Merritt Cochran, John Young, and George Crampton at the May Musical Festival in Macon, Ga. The works performed were Gail's "Holy City," Romberg's "Lay of the Bell," and Gade's "Earl King's Daughter."

WILSON H. PILE.

Temple Choir Concert.

Marie Stoddart, soprano; Glesca Nichols, contralto; Frank Ormsby, tenor; G. Magnus Schutz, basso; Master MacLachlan, soprano; Giuseppe Aldo Randegger, pianist, were the assisting soloists at the thirteenth annual concert by the Temple Choir, at the Baptist Temple, Friday evening of last week. Tali Esen Morgan, the conductor, also had the New York Festival Orchestra and several efficient accompanists to help him in the presentation of music of familiar and worthy character. The Rossini "Stabat Mater," sung in the first half of the concert, aroused much enthusiasm, and the soloists, as well as the finely trained choristers, gave a good account of themselves. The Temple Choir was founded by Edward Morris Bowman, now organist and choirmaster at Calvary Baptist Church, Manhattan. This is Mr. Morgan's second year with the choir, and inspired by his zeal and ability, progress is being made on all sides. Any intelligent man or woman after singing in such a choir five years ought to become a fair musician. The rehearsals are regular and thorough, and musical works of all lands have been studied.

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WASHINGTON.

WASHINGTON, D. C., May 21, 1908.

This is the time of year when concertgoers of the nation's capital are made aware that there is much excellent home talent in the city. Sometimes we lose sight of this fact, merely because our minds are occupied with the big visiting organizations and soloists in our midst. We are not impervious to that ecstatic feeling which creeps over the average musical enthusiast in the average city when a famous name is mentioned. There were undeniable evidences of hero and personal worship when Kubelik gave his Sunday night concert, March 8, at the Columbia Theater, under Mrs. Greene's local direction. Madame Sembrich visited us on March 10, under the local management of Mary A. Cryder; Madame Schumann-Heink sang on the 24th; Madame

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Gadski, locally managed by T. Arthur Smith, March 29th; Madame Nordica came with the New York Symphony Orchestra, also under Mr. Smith, April 26th.

It is unfortunately true that the local public is somewhat less devoted to the musical efforts of home musicians in every line of performance than to the outsider, but this condition probably prevails in every American city. Among the most successful of recent efforts by local societies must be counted the concert of the Musical Art Society on Tuesday of last week. The program was given as a memorial to Edward A. MacDowell and consisted entirely of his works. The society was directed very capably by Herndon Morsell, and the chorus sang several of MacDowell's part songs very delightfully. MacDowell's "Indian Suite," No. 2, which has not been played in Washington during the last ten years, if ever before, was interpreted with splendid dash by the Boston Festival Orchestra, which also gave the suite in A minor, op. 42. The soloists, all of whom gave their numbers very creditably, were Frederic Martin, basso; Florence Mulford, contralto; Dr. Frederick P. Lawson, tenor; Carl Webster, cellist, and Oscar Franklin Comstock, pianist. The program included the "Indian Suite," No. 2, in E minor, op. 48, and the suite in A minor, op. 42, both for orchestra; vocal works for mixed voices, "From the Sea" and "The Collier Lassic"; bass songs, "The Sea," "The Swan Bent Low to the Lily," "Long Ago," and "A Maid Sings Light," sung by Frederic Martin; songs for men's chorus, "Midsummer Clouds," "The Fisher Boy," and "Dance of the Gnomes"; two movements from the "Sonata Tragica" for piano, played by Oscar Franklin Comstock; songs for women's chorus, "Bonnie Ann," "Cradle Song," and "Springtime"; contralto songs, "Thy Beaming Eyes," "Deserted," and "Blue Bell," sung by Florence Mulford; cello solo, "Romance," with orchestral accompaniment, Carl Webster; tenor songs, "Midsummer Lullaby," "Through the Meadow," and "Merry Maiden Spring," sung by Dr. Franklin P. Lawson, and a closing number for mixed voices. The piano accompanists were Mrs. Delphine W. Brown and Mr. Comstock.

The Metropolitan Grand Opera Company, from New York, visited Washington during Holy Week, giving three performances, "Mignon," by Thomas; "La Boheme," by Puccini, and the double bill of "Cavalleria Rusticana" and "Pagliacci."

The Ensemble Club, a new organization, under the direction of Lewis Corning Atwater, sang "The Crucifixion" on April 17. Another new musical organization, the Rubinstein Club, under the direction of Mrs. A. M. Blair, will make its first appearance at the Arlington Hotel tomorrow afternoon.

Franceska Kaspar has been engaged to create the leading role in a new Japanese operetta, "Audon," by Wasili Lepa, the libretto by John Luther Long, in a performance

to be given May 26 by the Philadelphia Operatic Society. The part Miss Kaspar sings is Dream Dust.

The performance of "Fatinitza," by Suppé, was successfully accomplished by the Washington branch of the Ogden-Crane School, under the direction of Mrs. H. H. McKee, with Mr. Koehler as stage manager. The school gave two performances of the opera at the Belasco Theater.

Creatore gave an excellent program at the National Theater, May 3.

Although the regular series of Bischoff concerts was abandoned this year, it was finally decided to give two of these entertainments at the First Congregational Church, and each of these was well attended. Dr. Bischoff celebrates his thirty-third year of service at the church next Sunday, when there will be a program entirely made up of his own compositions.

An excellent program was given at the Western High School recently for the benefit of the Washington Playground Association, under the supervision of Edith Westcott, the principal of the school. Fitzhugh Goldsborough, violinist; Franceska Kaspar, soprano, and Lotta Mills Hough each were highly honored for their contributions.

The Aborn Opera Company opened its season here on April 27, when "Carmen" was played to splendid houses during the entire first week. The third week saw a fine presentation of Offenbach's "The Love Tales of Hoffmann," and this week the company is playing "Robin Hood" to standing room only.

BERENICE THOMPSON.

Darmstadt announces a chamber music festival for May 25, 26 and 27.

Berlioz's "The Trojans" will have a revival soon in Munich.

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